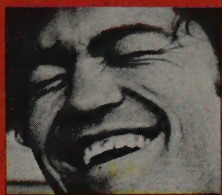


HIT PARADER



at home with the
MONKEES

35 CENTS/CDC

A CHARLTON PUBLICATION

MAY

Stones

ON A
SATANIC
SUBJECT



Doors

THE NEW
BAD BOYS



SUPRemes

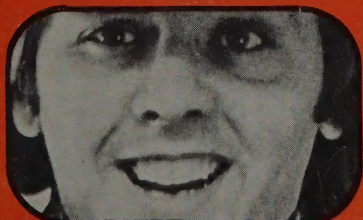
SOLID AS FORT KNOX



MEET ROBIN GIBB,
THE SONG WRITER

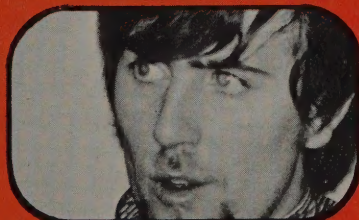
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GENE CORNISH'S
OWN HISTORY



HolLies

THEIR OLD AND
NEW SONGS



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ALL THE WORDS

TO HIT SONGS

THE DOCK OF THE BAY

THE END OF OUR ROAD

SIMON SAYS

CARPET MAN

GUITAR MAN

EVERYTHING THAT
TOUCHES YOU

I THANK YOU

BOTTLE OF WINE

I CAN TAKE OR LEAVE
YOUR LOVING

WE CAN FLY

I WISH IT WOULD RAIN

TRY IT

NO ONE KNOWS

VALLEY OF THE DOLLS

NO SAD SONGS

GET OUT NOW

THERE IS

NEW ORLEANS

ZABADAK

BLESSED ARE THE LONELY

DO UNTO ME

BORN FREE

WORDS

YOU

PLUS:
THE LEFT
BANKE
PROCOL HARUM

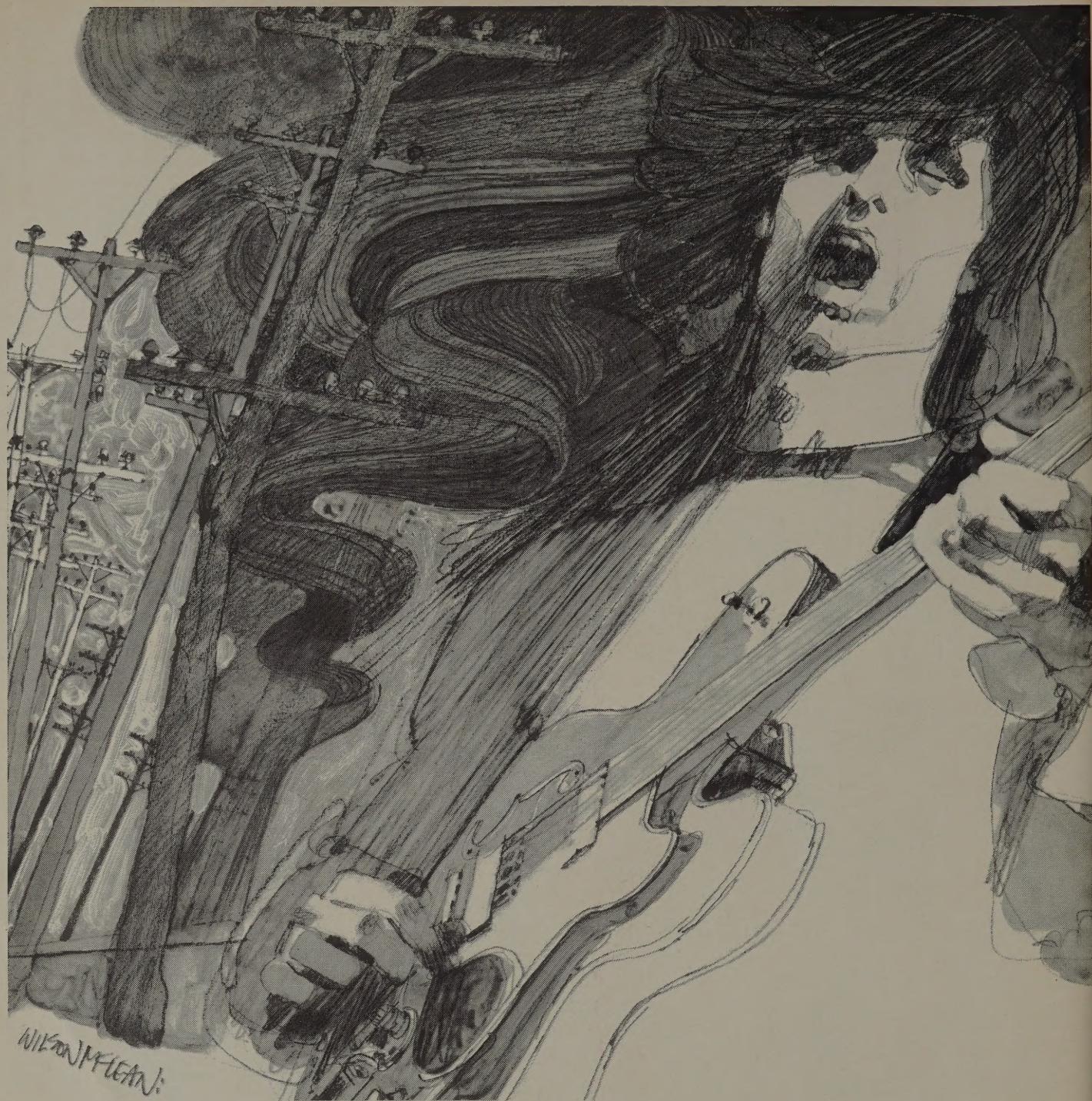
MUSIC SPOTLIGHT

GRANNY'S GOSSIP

SHOPPING BAG

PLATTER CHATTER

THE SCENE

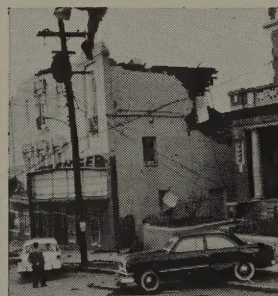


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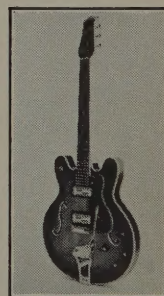
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MAY 1967

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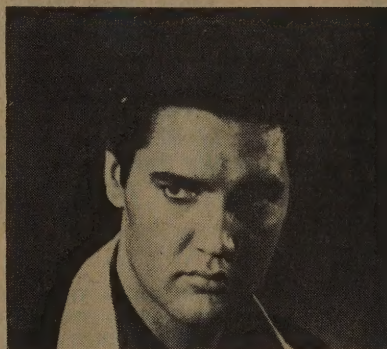
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COMPLETE
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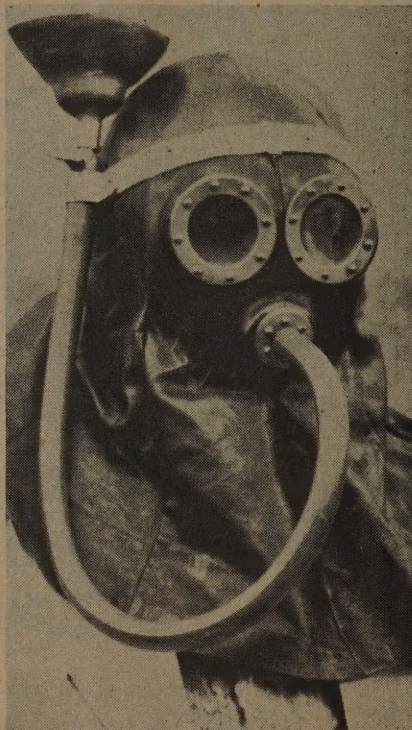
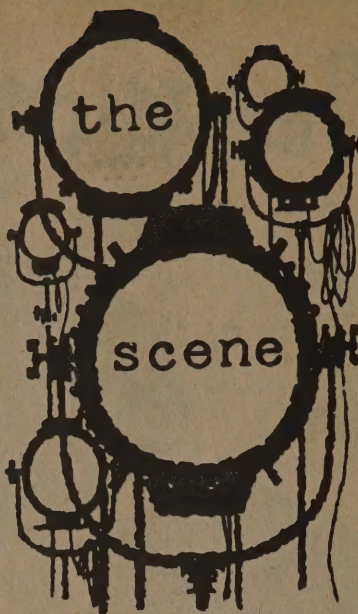
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Write to the Shopping Bag, Arf!

Jerry B. Flat, Jerry Loudmouth, the Jerry Blah Fat show, or how a loudmouth D.J. gets a TV show of his own. How did it happen? A sight for sore eyes and ears indeed. He puts his arm around Little Richard. "Wow, Richard, you are the greatest; you're really keen, wow!" he blabs in Richard's face. "Tell me now, Richard, I got all your records ever since I was a kid and wow, you're just groovy, Richard. I mean, you're too much, Richard." And Richard says, "Glad to be here, Jerry, because I've..." "Yeh, tell 'em Richard,

baby; play some piano, man, and knock 'em out. But tell me, Richard: how come a guy named Richard Penniman wrote all your songs. I thought you did." Richard tries to explain, "That's me, Jerry, that's my..." and Blah Fat says, "Wow, that's you!" and goes into insane D.J. laughter thinking it's the funniest gasser of all time, despite himself.

Then there is a thirty-second segment where he gets into the Nashville sound with a couple of country musicians. "Y'know gang, Nashville is the most happening thing going, wouldn't you say, Skeeter?" "Yes," says Skeeter, "I remember..." "Yeah, tell 'em Skeeter, baby..." let's hear it for Skeeter, gang. Now onto the latest groovy record by Little Walter and the Imperials... what? Little Anthony? Oh, wow," and he explodes with more laughter.

Then he gets the greatest singer of all time, maybe even this time, Lou Christie. "Tell me, Lou baby: how do you sing so high, where did you learn that fantastic thing?" Says Lou: "It's just natural, Jerry. I sang like that ever since I can remember" and old Jerry has a fit over the revelation. "Wow, Lou, I been meaning to have you on the show for a long time. Listen, gang—this guy hits the highest notes in pop music, but who does he sound like?—right, gang—Frankie Valli. How about that, Lou... now sing your big song, the big, big one..." "Lightning Strikes Twice In The Same Place"... What? "Lightning Strikes Again?... ha ha..." more D.J. ho ho and then a discussion on which song Lou sings higher on: "The Gypsy Cried" or "Lightning Strikes Twice."

How did he get his own TV show? It sure is a mystery. It's way up there with the daytime beauties, "The Gypsy Rose Lee Show" and "Supermarket Sweeps."

But, who are we to say that loudmouth D.J. shows are on the way out? Who are we to say that radio and television will have to tear apart and revise their entire approach to pop music? Soon there will be a huge demand in radio and TV for knowledgeable, soft-spoken personalities who are into the real music of our generation.

If you want honest-heavy radio where you can hear the Moonglows, and gospel and the cuts on the British Jimi Hendrix album, or jazz or entire albums—write to HP. If you really dug the "Sgt. Pepper" album, you must be bored to tears with your local jock-yock radio shows.

Write us letters telling what changes you want and we'll see that they get into the right hand. If you have a good local FM or AM show, let us know that, too. Just remember that pop music radio exists only because you listen to it. □ jim delehant

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WE READ YOUR MAIL



Dear Editor:

This is the first time I've written to your magazine, but I just wanted to say a word or two about the newest album by the Rolling Stones. First of all, I'm far from being "anti-Stones," but this LP really has my personal Yech Award. "Their Satanic Majesties Request" is the greatest mishmash of sounds ever put on wax.

The only song on the entire album which is really worthy of the Stones is "She's A Rainbow," and it has too much of that tinkling piano. Jagger's voice has no more quality on bands like "Sing This Altogether" than it did on their "Live" album. On "Citadel," Mick seems to be singing from the bottom of a barrel. Some of the cuts sound as if they were recorded only to fill space so the album could be released a bit sooner (re: "Sing This Altogether (See What Happens)" and "On With The Show.")

The Stones could have done so much better if they had not tried so obviously to top "Sgt. Pepper's..." Such far-out sounds could be expected of some psychedelic groups, but the Stones are out of their bag on these things. Any comparison between "...Majesties..." and "Sgt. Pepper's..." would be little short of sacrilege.

It would seem that the only groups prepared to progress to "programmed" albums are the Beatles (of course), the Mothers, and perhaps the Beach Boys (whose "Smiley Smile" was almost great). After more work, maybe the Stones will accomplish whatever their goal is; they obviously did not in their latest album.

Also, the album by Cream entitled "Disraeli Gears" is great, even topping "Fresh Cream." There just aren't enough words to describe the talent of Eric Clapton.

And here's another thank you for such in-depth articles on people like the Doors and Jimi Hendrix. How about more on Cream and Cher, though? I guess that's all, except a plea for less on the Monkees, who, except for Mike Nesmith, would be at a loss for brains.

Tom Altizer
408 Hotel Ave.
Tazewell, Va.

Dear Editor:

After reading the writeup of the Monkees' "Pisces" album in the March issue I decided to write.

Although you gave the album a good writeup, you seem to think that all the Monkees fans are about fifteen years old and under. Well, I'm almost nineteen and think they're four of the grooviest guys around. They have a happy sound that makes you feel groovy. Sure, I love the Beatles and other groups, but I think a lot of people who put down the Monkees are being unfair. The Monkees never asked to be a group, so how can people say, "The Monkees are trying to be another Beatles"? The Monkees and Beatles are two entirely different groups with entirely different sounds.

I think, and some people may disagree, that the only reason a lot of the younger kids go for the Monkees is they can see the Monkees on TV. I'm not knocking the younger kids. They need a group to love, too, and if the Monkees fill this need, that's groovy. All I'm saying is: please give the Monkees a chance as musicians. They're four very talented guys with their own special sound.

Thanks for taking the time to read this. Also special thanks for being such a groovy magazine. I wish you, and all the many readers, love and peace, now and for always.

Audrey Fulton
23114 Middlebank Dr.
Newball, Calif.

Dear Editor:

Realizing that this is a rather crude method of getting my point across, I feel it is my only means. Being an extremely able blues guitarist, but lacking the right contacts, I have tried to get my own scene going, but can never find the right personnel. Quite a number of fellow musicians and professional people feel that I can easily make it big if I became noticed by an established talent, since everyone is looking for new talent.

As was stated in one of your past issues, with Mike Bloomfield being interviewed, he said that he hadn't ever met anyone in their teens who plays the blues.

Well, I'm into it up to my neck, as well as almost all other diverse applications of the blues (jazz, the Cream, rustic blues) but still containing the raw impact of a blues-oriented guitar line.

I change every day and have achieved a technique all my own and I feel that if I had the chance to play with some well-known artists who are interested in encouraging new talent, I could never lose out since I would be gaining something I would never regret - that being experience, something which I search for every day of my life.

I have written this in the hope that it will attract the right people.

George Simmins
434 Kings Highway
Tappan, New York

Dear Editor:

I would like to compliment you on your fine publication as a start. I look forward to each issue of Hit Parader and I enjoy your informative articles as well as your regular features, such as Music Spotlight and The Scene.

I like to catch the pro and con views stated in your letter column every month also. I am the lead guitarist in the local "weirdo" band. I mean that our group does not play top 40 music. We do a lot of blues and somewhat jazzy things. We follow Muddy Waters, Howlin' Wolf, John Lee Hooker, B.B. King, and groups like Country Joe and the Fish and the Grateful Dead, also the Stones.

I am not a Beatle fan, but I constantly hear criticism of them as musicians and songwriters. They are obviously excellent in both fields. I listen to a lot of jazz guitarists and a great deal of their albums include compositions by Lennon-McCartney. It seems senseless to me that someone would criticize such talented people because they aren't appealing to them.

Also, would you do some articles on Country Joe and the Grateful Dead. The Grateful Dead do such beautiful and intricate arrangements. They should get recognition for what they can do.

I would like to hear from other musicians that play the same bag I do.

Andrew Evanoff
6568 46th St.
Kenosha, Wisconsin

Dear Editor:

I think your magazine is the best on the market for two reasons. First, you don't stuff it from cover to cover with nothing but Monkees, Monkees, Monkees, like just about every other magazine on the market. And second, you do feature articles on the great blues bands such as Paul Butterfield and the Blues Project.

But there is one blues band that I have not seen an article on yet. They're an English group called John Mayall's Bluesbreakers. In my opinion they're one of the best groups around. They have two albums out in the U.S. and they're both full to the brim with gutsy, low-down blues.

On the first album the lead guitarist is Eric Clapton. Do I have to say any more? I have never heard better blues guitar played anywhere than Clapton's screeching, walking solos in the songs on this album.

Clapton isn't with them any more in the second album, but Mayall again comes up with a fantastic new guitarist named Peter Green. Green, although he's not as good as Clapton, is also an unbelievably good blues guitarist. Just listen to his great blues runs, and especially to the guitar instrumental which he wrote called "The Supernatural," and you'll see what I mean.

As for John Mayall, he's the backbone of the group: playing great harmonica, piano, organ, guitar, and writing most of their great material. And he has the most soulful, bluesy voice I've ever heard.

Finally, John McVie and Aynsley Dunbar provide a solid backing on bass and drums. You can tell at one listen that both of them are excellent, professional musicians and good bluesmen.

Keep writing your excellent articles on other good groups and I hope I'll see an article on Mayall and his band in one of your upcoming issues.

Henry McHalsky
249 Orchard Ave.
Pewaukee, Wisc.

Answer: Mayall has three albums on London Records and one on Decca.

Dear Editor:

I have been reading and re-reading your magazine for about three years now. With each issue, the quality of material and the overall format of the articles have gradually improved. But I have to state that, although your articles have enriched my life, they have also ruined it.

I have become a social outcast because when I mention Frank Zappa in a public place, everyone cringes away in terror. The number of books I read has been cut down drastically because your album reviews have prompted me to buy albums that I cannot stop playing. I'm "losing status at the high school" because instead of attending the annual "oldies" dances, I go to the pop concerts to learn first-hand what's happening now. And worst of all, most of the boys I am attracted to are musicians. And everyone knows what kind of people they are.

I'm incurable - and the funny thing about it is - I'm having a ball.

Now, if you don't mind, some comments. There is one group on the scene that is almost forgotten here in the East, and if it weren't for "For What It's Worth," they would be unknown. Of course, it's the Buffalo Springfield. "Clancy," one of their best songs, was played only once or twice on the radio stations here, then forgotten. Their singles, "Bluebird" and "Rock and Roll Woman," were virtually ignored. And when they played in concert here with the Beach Boys, I was ashamed of my fellow city-dwellers' lack of taste. Only a minority of the small audience there appreciated the tremendous writing and performing and arranging ability of the group. And if the others only would have listened and watched - but they didn't - and they missed the thoughtful and meaningful, goose-bumpy, happy-sad feeling that the Buffalo Springfield get across.

Their albums are superb, also. (You reviewed the first one rightly). "The Buffalo Springfield Again" shows the versatility of these fine performers. The group writes its own songs - flavors them with jazz, hard rock and bluegrass, intertwines them with sensitive lyrics, performs them with voices and harmonies indescribable, and evokes every feeling from sad memories to good times. There are messages, too.

I want to ask you - cover the Buffalo Springfield. They are one of the best groups ever.

And I want to tell everyone: don't go to a concert only for the top-billed group. Give the lesser-known groups a chance.

Listen.....feel.....who knows they might even turn out to be better than the stars.

Margaret Burda
1234 McClure Ave.
E. Mck., Pa. (15035)

Dear Editor:

I have been reading your magazine for some time now, and I have come to three conclusions about the Monkees:

1) Because of the mixture of opinions on the Monkees, it is extremely difficult to get an honest review of their albums. To wit: In a recent issue, "Granny" stated that their album was recorded in nine days, and it sounds like it. In another issue, the Monkees expressed dissatisfaction on their new album because it "doesn't give them a chance to be creative." In this same article the author says that this is the best album they have ever made.

2) I have heard the Monkees' first three albums, as well as all their singles. I admire their style, and their intentions, but I object to the obvious reason for their being organized...and I think that your readers know exactly what I am talking about.

3) What with their TV show, and their stage performances, and their recordings, and their soon-to-be-released movie, I think that the Monkees will eventually die of overexposure.

I know that you don't have to print this letter, but I would be very happy if you did. It would be interesting to see in future letter columns how many people like the Monkees, or any group.

Hartley E. Singer
1131 E. 28th St.
Brooklyn, New York

Dear Editor:

At last someone has said something about that "tex-mex" slop; however, I don't think "Expressway" deserves the Yech Award. Add to your list "She's About A Mover" and "Can't Get Enough Of You, Baby."

I personally do not like the Monkees but I feel their album "Fishes" at least deserves some mention in "Platter Chatter." It's much better than that "I'm a wholesome clean American group" slop they were putting out. My comments on the Byrds' album: fantastic singing, excellent words, terrific music and a groovy cover.

I'm glad the Rolling Stones changed their style. Their new album is a gas, so is the new Beatles; but it's not as good as "Sgt. Pepper." The Jefferson Airplane also failed to top "Surrealistic Pillow." The Doors' "Strange Days" is a great improvement on the first.

I received the Mothers' album for a gift - how could you ever praise Zappa and his funky degenerates? Every song on it is as horrible as they are. I don't think Zappa knew what he was doing when he wrote the words. Things like "My cheese for you is very new" and "Prunes keep you regular" are only a waste of money. They are always complaining about the U.S. If they don't like it, they should move. That goes for all those lousy draft card burners, too.

Let me sign off by saying your magazine is the greatest on the stands.

Judy Slandi
Philadelphia, Pa.

Dear Editor:

With the end of 1967 came the release of the second Beatle album of the year, "The Magical Mystery Tour" - a soundtrack album from the Beatle-produced television film of the same name. The film's plotless story line is concerned with the turning of an ordinary bus trip into a very mystical and wonderful event, and it acts as a vehicle for six new songs. The album of eleven tunes has seven new and four already established hits of 1967. "Strawberry Fields Forever," "Penny Lane," "Baby, You're a Rich Man" and "I Am The Walrus" have been released as a single and are already topping the record charts all over the world.

Generally, in concept and design, the album is an amazing piece of merchandising. Contained within is a twenty-four page picture storybook, which contains the whole story of the tour in cartoon form and it also has several black and white and color pictures from the show. The words to the songs from the film are printed on the inside back cover.

Nearly all of the songs on the album employ sound effects or tapes slowed down or played backwards, creating a weird effect in some cases and realism in another. The bus sounds in the title tune make one feel as if one was right in a bus terminal. Tiny little sounds add something to the songs. In "I Am The Walrus," the line - "see how they smile like pigs in a sty, see how they snied," a snorting can be heard when the line is sung.

George's "Blue Jay Way" is an Indian-influenced song with a religious-sounding organ and a slowed tape droning in the background. The lines are almost chanted in a subdued voice, somewhat like "Within You, Without You." When speaking of any new Beatle album there are bound to be comparisons made with "Sgt. Pepper," but this should be avoided as much as possible, because their future albums, as this one itself points out, are not at all like the former and thusly cannot be compared.

For instance, "Your Mother Should Know" is a Paul McCartney composition that sounds definitely like a show tune and some people will probably compare it to "When I'm Sixty-Four," but the two are completely different. "I Am The Walrus" will most likely be compared to "All You Need Is Love," but these two aren't the same at all.

"Flying" is a very relaxed instrumental, a first for the boys in that it is their first instrumental written by all the group. (It's the first song of any kind written by the entire group.) It is a very interesting tune and I hope there are many more like it to come.

Instead of talking about all the songs in this letter, I'd much ra-

ther suggest that everybody go out and buy it, because it is an excellent album that can be listened to repeatedly and seems to make you want to come back and listen to it again and again. The Beatles are still the world's greatest group and this album is ample proof of this fact. The only drawback is perhaps that all the songs on it are not new, but the rest of the album makes up for it. I personally feel it is every bit as good as "Sgt. Pepper" and I eagerly await their next single release because I know it will be just as great. Thank you, Beatles.

Some other albums I think are worth mentioning: "The Piper At The Gates Of Dawn" - the Pink Floyd, "Are You Experienced?" - the Jimi Hendrix Experience, "Absolutely Free" - the Mothers of Invention, "The Who Sell Out" - the Who (their best yet), "Magic People" - Paupers (how about a big spread about them and their album?) and "Their Satanic Majesties Request" - Rolling Stones.

About Larry LeBlanc's article in the February issue of Hit Parader: Sir, basically, your story is accurate, particularly about five or six months ago, but conditions are without a doubt improving. The charts of Canada are seeing a greater percentage of native records and at long last the American market is just starting to open a little bit. With the tours and album of the Paupers came a bigger respect and appreciation of Canadian talent, and indeed this group has been backing up several big artists, and Skip Prokop is making a name on jam sessions and drumming behind other artists on albums. But for Canada to really succeed, as you pointed out, there must be better publicity and recording facilities. At any rate, the talent and originality is there as well as support from a great number of fans, so I feel that in short time the Canadian musical scene will expand to the world over. American musical publications could help it along greatly, while the Canadian ones are plugging away a great deal.

I'd also like to take this opportunity to say thanks to all the people who personally responded to my last letter, I was very happy and pleased to hear from you. Most of all, thanks to you for printing my opinions - keep up the excellent work.

Mike Kushner
29 Caldwell Crescent
Peel Village, Brampton,
Ont., Canada

We invite all readers to send comments, criticism, questions and requests to:
**WE READ YOUR MAIL, HIT PARADER,
CHARLTON BUILDING, DERBY, CONN.**

At Home With **THE MONKEES**



Like some mad but lovable scientist, Micky Dolenz has programmed a Moogg Synthesizer in his basement to say: "Bye-bye, Bye-bye, Bye-bye" - and in his living-room he's built a one-man gyrocopter that needs only the addition of propellers to send it crashing through his roof. (Don't ask me how else he plans to get it out of the house!)

In Davy Jones' \$60,000 Swiss chalet house at Laurel Canyon, life is a little more down-to-earth. Davy likes to sit back and watch telly, or personally cook you a meal in a kitchen fitted out like a control panel at Cape Kennedy.

This latest intelligence on the doings of the daydream-believing Monkees comes to me from friendly Mick Wilsher, of New Vaudeville Band fame, who is back in London after spending a month soaking up their hospitality and charm.

Said Mick, sitting there in a pair of candy-striped trousers for which he would make no apology: "Before I met Davy Jones, I'm afraid I had a preconceived idea of him as an aggressive little man who had been a child actor and obviously felt people were at his beck and call. I thought he'd naturally 'come it' a bit.

"I was so wrong. Davy is, honestly, so cool it's difficult to say so without sounding corny. He is a really nice guy.

"I spent four or five days on the Screen Gems set off Sunset Boulevard, and it was fascinating to watch the way they get a basic script and then work it out between them as filming is going on. They have the story line, but the dialogue is basically made up there on the spot.

"All the Monkees are full of ideas, and they throw them in like mad - Davy as much as anybody. But I noticed that if someone else comes up with an idea, Davy wouldn't try to shout it down. He's not pushy.

"I think that in every way the Monkees are now creating as never before. And Davy is definitely getting more and more musically advanced - you could show him how to play any instrument, and he would be able to work it out basically, even if it wasn't good enough for recording.

"As for Peter Tork - without a doubt I see him as one of the best folk guitarists on the scene. I saw and heard him playing on the set, and I'm not exaggerating when I say I was amazed."

I asked Mick about the Monkees' recording scene, and it was here he told me about the Moogg Synthesizer (don't tell me you've never heard of a Moogg Synthesizer), and some of the weird and wonderful things Micky Dolenz has been getting up to recently.

Said Mick: "The Synthesizer is a compute instrument coupled up to an electric piano keyboard. Micky has

a complete recording setup in his basement and he uses a lot of the equipment to work out ideas for the Monkees' records.

"On the last track of the new Monkees' LP he has it programmed to speak the 'Bye Bye' bit. It's fascinating.

"Davy's attitude to life is different. Whereas Micky is a wild guy who has fret saws and hammers and God-knows-what around the place, Davy's home is more a house-house - if you know what I mean. It's luxurious, but it's a bit more normal.

"I remember the first time I met him was through Neko Chohlis, who designed the posters for Zilch, Davy's boutique in Greenwich Village. Davy didn't know me, but he accepted me. He made me feel at home without being forced about it.

"Micky's place, though - did you see 'You Only Live Twice'? He's built this gyrocopter a bit like the one in that, and it's about the size of a chair and it only needs the rotors sticking on it. Because he's built it himself, he'll get a pilot's license. I think that over there, if you build the craft yourself, you automatically get a license to pilot it.

"Micky's also got a go-cart which he built in his living-room, and which is now in his garage along with a van, two cars and two motor bikes.

"The living room - which is 20ft.

above the normal level - has also got cinema equipment, and Micky had Brendan, who drove for him in London and who now works for him in the States, set up the screen and show Disney's 'Alice In Wonderland.' Fantastic!

"But anyway, about Davy's house... 'residence' would be the word for this, and one of the features is a pool exactly where the car normally stops. I tell you, if you didn't know your way around, and it was dark, you'd probably be straight into the pool before you could think what was happening.

"Davy is a very casual and relaxed person. The first time we met he asked what I would like to drink, and then opened the fridge and revealed a great barrel of beer.

"There were quite a few people around the house, but Davy was happily cooking the food himself for everybody. Nice it was, too: steaks, potatoes, peas and buttered beans, all done on a great infra-red cooking range.

"I would describe Davy as groovy, likable and aware of his position in the group and his responsibilities.

"I think it's typical of his attitude that if you walk up to his front door, you'll usually find it open. One time I walked in and he was sitting there watching TV with the cat on his lap and he said: 'Ello man, go in the kitchen and help yourself. Make yourself at home.'

"To be honest, I don't think he really knew who I was at that time, but it didn't affect his attitude. He was just natural."

We talked for a while about Micky and Davy's sense of humor - Micky, wild, crazy; Davy getting a kick out of using broad English accents so that Americans can't understand him. And then Mick mentioned how he had a spare sitar - so he gave it to Micky. Now it's in regular use.

Added the articulate and intelligent Mick, after some reflection: "I don't want to sound like I'm just back from L.A. preaching the Monkee gospel and believing they can do no wrong.

"However, I would like to make it clear to the knockers that the Monkees are not puppets (I think maybe even their names give that impression); and

that they are now creating as never before.

"Davy is immersing himself more and more into the music scene...he doesn't want to be just an idol...and he is concerning himself more and more with record producing, and so on. I know he thinks a lot of the work of Neil Sedaka - yeah, he is still around.

"They all work fantastically hard. For instance, after a day on the set they go to the RCA Studios on Sunset Boulevard near Sunset and Vine, then work into the night, then get up early for another day's filming. It's gruelling.

"I didn't speak a lot to Mike Nesmith, who is a nice guy although he doesn't say much, but he's a very talented musician. I know - I heard him play pedal steel guitar. He's also a pretty hot writer: a song of his has just been No. 1 on the West Coast.

"Davy and I were talking one day about critics of the Monkees, and we came to the conclusion that mature people are never hostile towards them. People who have wisdom are never hostile.

"As it is, I think the Monkees are going to blow the minds of a lot of people with the stuff they're working on now for future release. Don't underestimate them, man!" (I don't.)

One of the TV shows Mick saw being filmed - the Monkees shoot three days a week, 7:30 a.m. to 9 p.m. - is a crazy episode in which Micky is given a magic monkee paw which grants him three wishes.

"It's crazy," smiles Mick. "Pure escapism."

You may well wonder how come the New Vaudeville's Mick Wilsher has been hobnobbing so much with the Monkees, and the reason is that Davy and the rest are great admirers of the professional skill of the band.

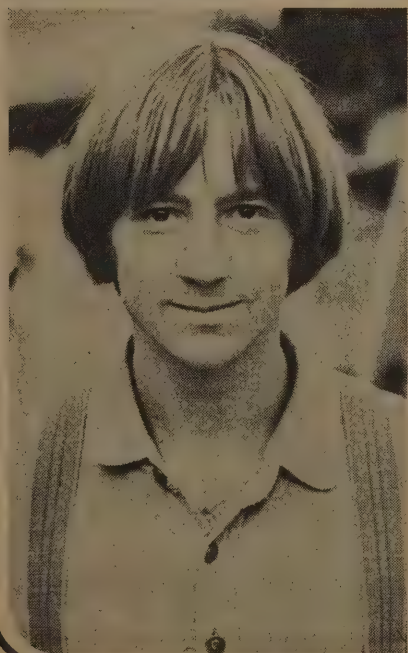
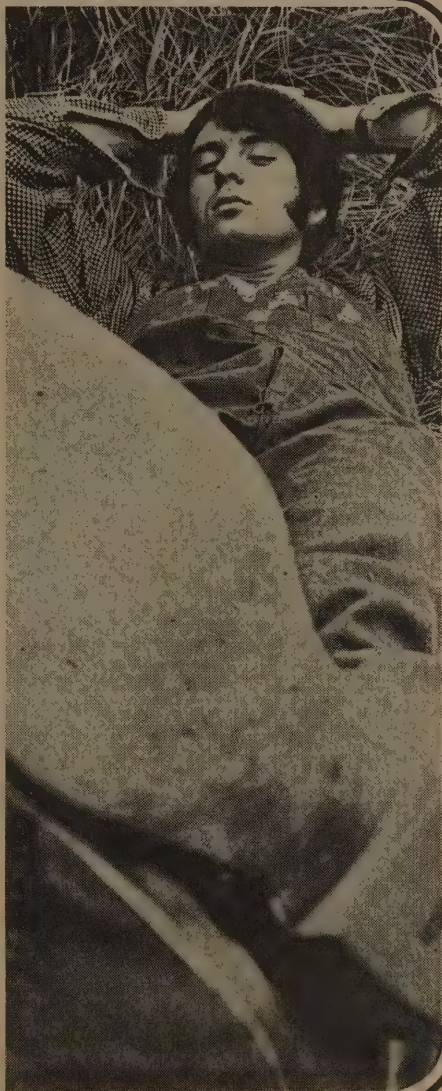
Many British fans may not realize it, but in America the New Vaudeville Band is a sizzling club attraction at class nightspots in Las Vegas, Lake Tahoe and elsewhere. Among its greatest admirers are Tony Bennett and Trini Lopez...and Davy Jones.

Davy is so knocked out, he would like the Vauds to tour with the Monkees - although none of them is sure if it would work out.

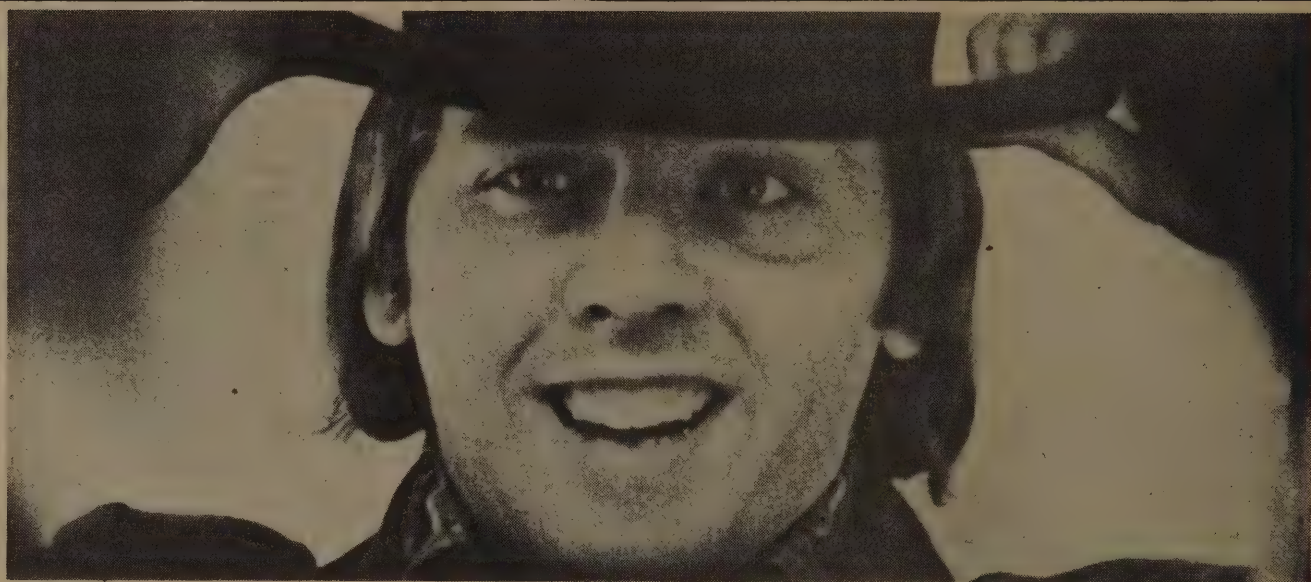
Certainly, I wouldn't be surprised if one of the first calls Davy makes when he's home in Britain again is to see the Vaudeville "Goody Two Shoes" panto in Birmingham.

Davy was offered a pantomime role in Britain this Christmas, but couldn't make it.

Maybe he's thinking about it for Christmas 1968?! □ alan smith



THE YOUNG RASCALS STORY



Gene Cornish Part 1

We've never met a group that has given us such a complete, minutely-detailed and fascinating account of their early days as The Young Rascals. We're sure that many of our readers who are in groups themselves are familiar with the problems and hardships the Rascals faced. We hope that the success the Rascals eventually attained will encourage young musicians to keep trying.

Guitarist Gene Cornish is the star of this installment:

I was always singing when I was four years old. My mother was a singer in show business. She sang with Woody Herman and Eddy Duchin in the early days.

I came to the United States from Canada when I was about four years old and I had to learn to speak English because, until then, I spoke only French.

My father bought me a \$20 set of toy drums. My parents always encouraged an interest in music but they never pushed me. There was an old Spanish guitar, which I still own, which was over a hundred years old. It had only two strings and I used to sit and strum those two strings all day and sing anything.

My father gave up the idea of the drums. He didn't like them anyway because they made too much noise. He bought me a ukulele when I was about six or seven years old. I still remember the day. We lived in a poor section of town at the time. My father owned his own gas station and he worked hard. He brought home the ukulele and in the next two days I learned five songs.

I finally realized that you had to change chords to sing different songs or else it wouldn't sound right. I was into something. I learned and learned and I played for four or five months, using the push buttons that were over the ukulele strings. You pushed them down to get the chords you wanted.

I was always one for taking things apart to see how they worked. I took the buttons off the uke and looked underneath and I saw that the buttons pressed the strings down. So I thought, "I'll put my fingers on there instead." I had never seen any other guitar players before, so I thought I had invented a new way of playing.

When my father came home and saw me playing the ukulele with my fingers he flipped out. He encouraged me and

he went out and got some strings for the old Spanish guitar.

I took only half a music lesson in my whole life. I went to a guy when I was eleven years old. It was my idea. I was tired of strumming the life out of the old guitar and I couldn't seem to get any further. Elvis Presley had just come out, right after Davy Crockett. There I was with those two big idols. I was listening to the guitar player behind Elvis Presley, Scotty Moore, who has drifted into nowhere. No one has heard of him since and he was one of the originators of rock and roll guitar. He was really saying something in those days. He wasn't just strumming chords like some guys were. He was really playing.

I said, "I'm going to take lessons." I went up to a music store that was owned by an old Italian family. They must have been there for fifty or sixty years. It was the Sheb Rossi Music Store. I'll never forget it. They had five or six little teaching rooms upstairs. You could smell the cabbage and the lasagna and everything that they were cooking in the kitchen. It was like sitting in a kitchen. You could

hear them hollering at the kids while you were trying to learn your lesson.

The whole family taught. They had about eight kids. The old man said, in broken English, "Okay. Sitta down. I'm a teach you." He shows me the lesson. He grabs my guitar and says, "Here's how you gotta do it." He plays a twenty-minute concert on my guitar. I realized that he was practicing for his gig that night on my guitar-lesson time. I said, "Okay." He handed me the guitar. I started to play, said, "Nah - I can't make this," put it in my case and walked out. I didn't even pay him.

He was teaching me something like "Malaguena." Great. But I wasn't interested in that in the least. I decided I'd learn by myself. I played along with records and watched every group I could. I would sit by myself for five or six hours between baseball games and play my guitar. I listened to a lot of Elvis Presley records and country and western, too. That was the thing. I lived in Rochester, New York, I imagine somebody was playing rhythm and blues up there but I didn't know anything about it. There was a lot of Mickey-Mouse pop music on the radio.

Finally I got my own electric guitar. I paid \$50 for the guitar and an amplifier through a want ad in the paper.

When I was fourteen years old I had my first group. It was guitar, accordion and drums. We only knew four songs but we used to add a lot of polkas. We played for anything. We used to make fifty cents a night each, and we didn't complain. It was better than sitting home on a Friday night. At least we were learning on our instruments.

Any knowledge I have of playing

standard songs like "More" I learned up there by playing with every kind of group, anywhere. I was the kind of guy who would play anything for anything, from Bar Mitzvahs to shopping center openings. I played with every kind of musician...the young guys and the old guys. I learned. I could rattle off thirty or forty standards at the time.

The average wage was twelve dollars. A fifteen-dollar gig, per man, for six hours' work, was considered a lot of bread. You wore a tuxedo and bow tie. There was a clique of about thirty musicians. Everybody had a red tuxedo with black lapels. That was standard. You bought that when you bought an instrument. Once in a while you'd catch a few guys who had red plaid tuxedos. Those guys worked steady together because they had the right kind of jackets.

When I grew up, there were no organized groups as there are today. Now there are four million organized groups in the area. Every group sticks together and they work together. But, when I was playing, there was a clique of about fifteen guys who were all on the same level of musicianship. If there were four jobs in the city on a weekend, four guys would get the jobs, they'd call the other guys up and everyone would work. But we'd be in a different group every weekend. We all knew the same songs.

I graduated from school and I wanted to get out of town. I realized that I couldn't make it there. I was playing in clubs even before I was in high school. When I was in the seventh and eighth grade I was playing six nights a week. My father said that I could play as long as I kept my marks up. If I messed up in school I'd have to stop.

I was too young to play in clubs with-

out a chaperone, so my father or my mother, or both of them, came along with me and stayed from 9 to 2 in the morning. They didn't drink. They just sat there and dug. At the end of the night they'd say to me, "I think you did this wrong." They grew to become hip about pop music...at least, as hip as you could be in Rochester, New York. But they never put me down like old-fashioned parents would do. They gave me constructive criticism. My mother had been in show biz and my father understood. He was into it.

This went on for four or five years. When I was seventeen I started going out by myself. I was big enough to take care of myself.

Then I got a group of my own and we went out on the road. My father never had a lot of money but he loaned it to me whenever I needed it to take a trip to New York City. He loaned the whole group money and we always paid him back. I was very, very fortunate to have a father like that. I still ask him for advice on important matters.

I grew up for nineteen years not knowing blues. I didn't realize that there was music like Wilson Pickett and Otis Redding and people like that. I hardly heard of James Brown. Once in a while I'd hear one of his records on the radio.

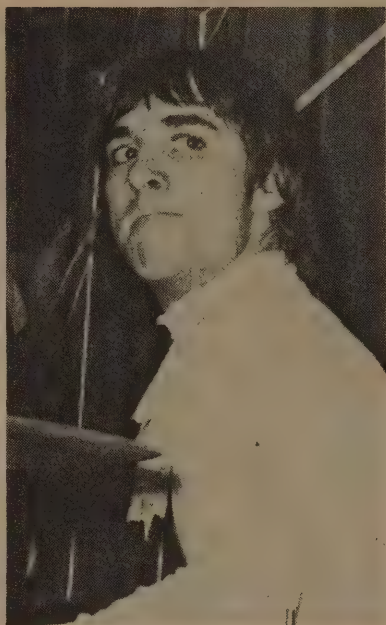
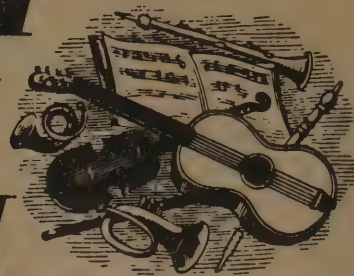
I came to New York City and it was a whole new world. I started playing at the Peppermint Lounge which was 100% soul music. □don paulsen

(Be with us next month for the touching saga of innocent youth adrift in the big city as we continue the Gene Cornish story.)

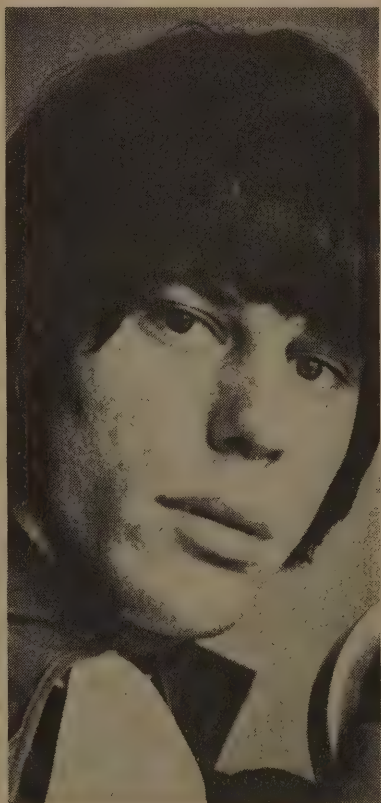
(Latest album/"Once Upon A Dream - Atlantic)



BRITISH BEAT FORUM



Keith Moon of the Who



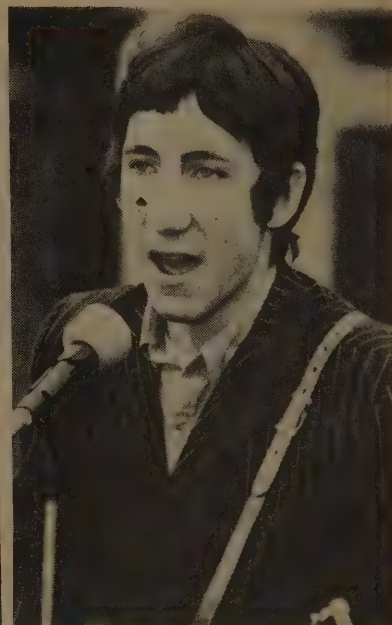
Jeff Beck

Eric Clapton, dynamic one-third of the Cream, is generally considered to have the most authentic-sounding blues guitar in Britain. Although his ideas stem originally from such blues giants as B.B. King and Muddy Waters, the sound of Clapton is instantly recognizable. Of his instrument, an aging Gibson Les Paul, Clapton says, "It's fairly old and so a bit like old wine - the older it is, the better it is. Also, it's very hard to play a brand new guitar - it needs breaking-in."

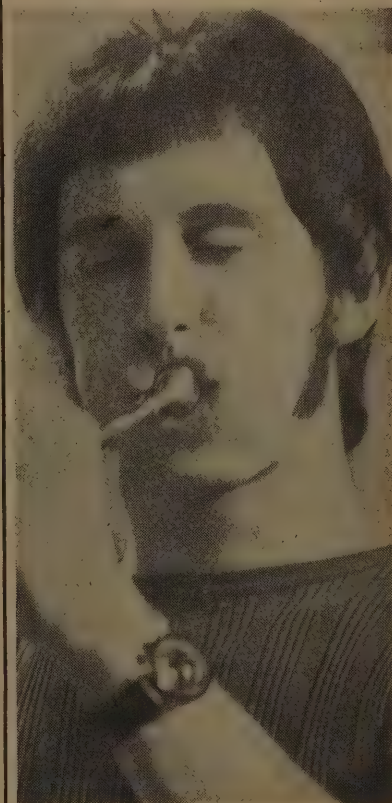
Clapton uses a 100-watt Marshall amplifier which he describes as giving excellent reproduction, but stresses that the only way to achieve the authentic bluesy sound is to sit down and listen to as many blues records as you can lay your hands on. "I want to play the music of my group, the Cream, but my guitar playing comes directly from the blues scene, and so it's still very wise for me to keep in touch with the blues. So, I listen to lots of records."

An equally talented guitarist, albeit less of a purist, is Jeff Beck, who was, incidentally, Clapton's replacement with the Yardbirds. Jeff also uses a Gibson Les Paul, with a preference for having two Marshalls to amplify his surging lines. "I've tried loads of other guitars," he said, "But as your fingers get bigger you have a wider reach and so I find this one is great. Guitar is a personal thing: it's like having a car. You start out with the first thing that comes along and you develop tastes throughout your life."

Jeff is trifle reluctant to hand out advice to aspiring guitarists because, as he put it, "I learned all the wrong things." He considered: "Well, at least people say that they're the wrong things but I think that if you enjoy doing something, you'll go ahead and do it anyway, and not worry about whether it's correct. It's like a kid with a toy model and a set of instructions. I bet he'll throw 'em away but he'll manage to build the model just the same. It's just the natural thing to do. It's your own pleasure and your own time that you're using but this method usually involves you in copying someone else. This is not necessarily bad because if you have anything of your own to say,



Pete Townshend of the Who



John Entwistle of the Who

you'll end up saying it on your own."

Pete Townshend of the Who is idolized by all fellow guitarists with an interest in the field of experiment, yet he admits that he has never considered himself a guitarist as such at any stage of his career. "I'm a chord man, relying on sound more than technique and concentrating on sound-effects for their own sake," he said. On stage, where he enthusiastically hits amp with guitar, Townshend's preference is for a Fender Telecaster or Gibson Stereo, the latter for its "nice action" and disinclination to go out of tune, and the Fender because it can stand up manfully to Pete's line of experiment. "It's the strongest in the world, without a doubt, and as I knock 'em about on stage I need something strong! You'd really have to go to town to break the Fender—use it as a chopper or something!"

Townshend says he has come to realize over his eight years of playing that everything that he does is a result of intensive practice. "Whenever I had a week or just a couple of days doing nothing, I'd sit down and practice," he recalled. "And the runs and chords I learned then are the things I play onstage now. The thing is to be able to play what you want to, when you want to, and so the answer is to practice."

"Another thing is that you've got to keep enthusiastic. If you find your guitar becoming a drag you've got to do something about it - change the strings or clean it or change the color, alter the bridge or something. Also, you sometimes need to change the guitar itself. A lot of people spend their lives with one instrument but it may be wrong. Look around for a cheaper guitar, even; it's not necessarily a question of price, although usually the American guitars have got the edge on everything."

One of Townshend's partners in the Who is bassist *John Entwistle*, who is a well-schooled musician with the ability to sight-read but not to say 'no' when he sees an instrument that takes his fancy! Consequently, John is the proud possessor of no less than nine bass guitars - Fender Precision, Fender 6-string, Fender Jazz, Gibson Acoustic, Gibson Les Paul double pickup, a Mosrite with special modifications, two Hofner violin basses and his favorite for stage work, a Telecaster bass guitar. "If I see one I like, I buy it," admitted Entwistle. "It's not worth trading in your old one because you can't get that much for it."

John's advice to young bassists is to buy the best equipment you can afford. He feels that his ability to read since age seven and a knowledge of music theory have helped him in some ways but considers the choice of good equipment more important. "If you've got long enough fingers, buy a precision bass because it's the most



Georgie Fame



The Cream

consistent there is. It's very hard to play, but if you learn on a hard instrument you become a better player. You also must have good amplifying equipment. I couldn't play what I wanted for about three years because poor amps were distorting my sound. Now I've got two amplifiers: a Marshall 100-watt going through 8 12"-speakers for the treble and a Marshall 200-watt going through 8 12"-speakers for the bass."

The Cream's *Jack Bruce* is one of the few pop musicians who has had a thorough grounding in jazz before moving into freer pastures. Jack, who uses a Fender 6-string bass guitar, advises any-

one interested in the instrument to learn the double-bass first as he did.

"This is a good way to approach it because most people start off on guitar and switch when they find that they can't do as much as they want to with it. If you start off on double-bass you end up finding that you can do more on bass guitar rather than do less."

Jack chose his 6-string bass because of the added play the strings give. "You can bend them more than on a four-stringed instrument." His rhythm section partner in the Cream is the le-

gendary *Ginger Baker*, doyen of British beat drumming who also came up through the jazz scene. Ginger uses a Ludwig kit which comprises two bass drums of different sizes, four toms of different sizes, snare, two cymbals and hi-hat. "Drumming," he maintains, "is not easy. I used to practice nine hours a day but now I only do it once a month to see whether I can still do it. But practice makes perfect, or as near as you can get to perfect! I go through twenty-six rudiments, and through these devise my own practice

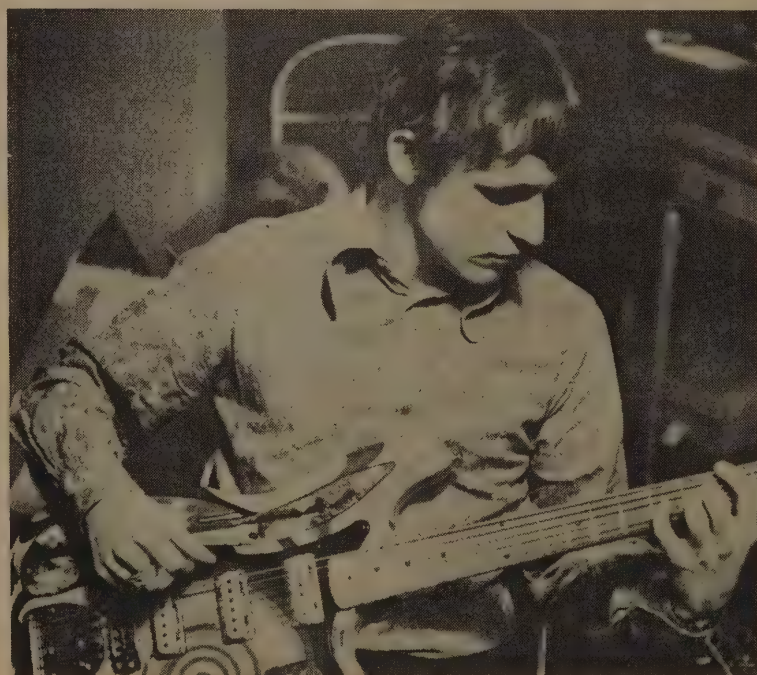
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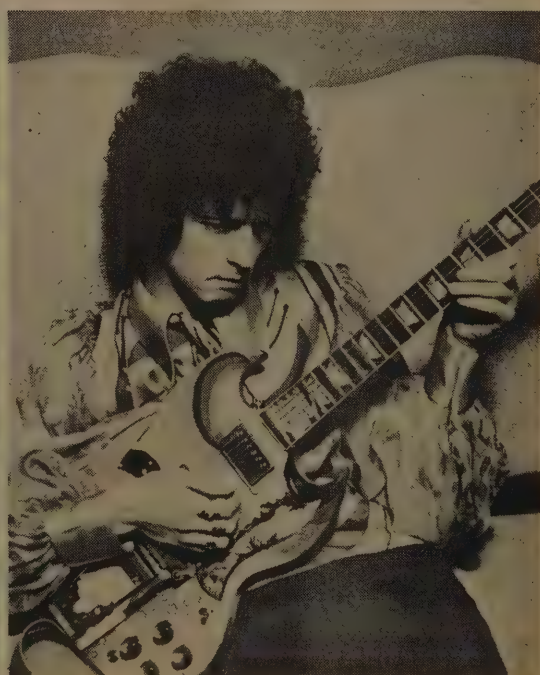
Alan Price



Ginger Baker of the Cream



Jack Bruce of the Cream



Eric Clapton of the Cream

THE RHYTHM OF ROCK

In today's kaleidoscopic world of rock, probably the most standardized thing is the rhythm. Lyrics, instrumentation, and singing style in rock are as varied as those in any other form of music. But about 90% of today's rock, from "I Am the Walrus" to "Boogaloo Down Broadway," is tied together by the same basic rhythmic concept. Four heavy beats to the bar, 1 2 3 4, with lighter beats coming right in the middle of the spaces between the heavy ones - 1 and 2 and 3 and 4. Musicians call it "straight time." It is the lighter beats, the "ands," and the way the bass and drums sometimes emphasize these along with the heavy beats, that gives modern rock its drive and tension.

However, this has not always been so. The evolution of modern rock rhythm has been a slow, though often very ex-

citing process, which is by no means over. When rock was getting started in the early- and mid-1950's, the rhythmic idea was entirely different. For one thing, the electric bass guitar, so crucial to modern rock, had only recently been invented, and very few groups were using it. What bass parts they had then were being played on the standard upright bass, a totally different instrument related more to the violin than to the guitar. (Hence the popular name "bass fiddle.") Though this instrument is perfect for the subtle bass parts of modern jazz (like Steve Swallow plays with the Gary Burton Quartet), no one was ever able to contribute much to the growth of rock on the bass fiddle. Rock bass did not really come into its own until the electric bass came along in the early 1960's. More of that later on.

The rhythm on most early rock records is a hangover from what went before in C&W and pop music. For fast tunes the most common rhythm was "shuffle." Now "shuffle" is by no means extinct today; blues bands use it all the time. (Check out "Look on Yonder Wall" by Butterfield or "Dust My Broom" by Canned Heat.) Also such diverse rock discs as "634-5789" by Wilson Pickett and "The Rain, The Park, etc." by the Cowsills are in shuffle time. In shuffle the four heavy beats are still there, but the lighter beats are different. Instead of falling halfway between the heavy beats, on the "ands," they come just before each heavy beat. Try "Rock Around the Clock" by Bill Haley for a perfect early example.

The slow and medium-speed tunes of the mid-1950's were essentially the same thing,



Anita Bryant And Paul Anka



Fats Domino



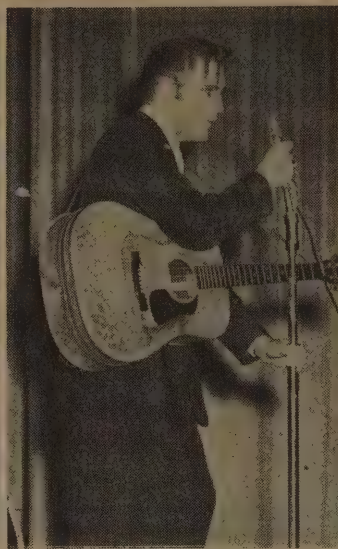
Bill Haley



Little Richard



Mothers of Invention



Elvis Presley



Duck Dunn



Buddy Holly



Paul McCartney



Mike Clarke - Byrds

slowed down. On a record like "Great Pretender" by the Platters (1955) or "Blueberry Hill" by Fats Domino (1956), you can hear the right hand of the piano going three times as fast as the basic rhythm. (This piano triplet thing was probably the most distinct and easily imitated instrumental sound in all of early rock.) Likewise, in a fast shuffle, the basic beat is divided into three parts, though at fast tempo the full triplet is not always played. To get an idea of what this means, say 1-2-3-1-2-3-1-2-3-1-2-3 very fast, accenting the 1's. Then, without stopping, start leaving out the 2's - so it goes 1-3-1-3-1-3, and so on. Now you've got something like shuffle rhythm, with four "1's" to a measure. Straight time, on the other hand, goes 1-2-1-2-1-2-1-2 1, evenly, with nothing left out. Right there we have the main difference between early rock rhythm and what's happening today.

Triplet rhythm, at various speeds, with and without the "2" count, had been standard fare in pop music, jazz and R&B for at least twenty-five years prior to the mid-1950's. Early rock did nothing to it but make it louder and simpler, and focus attention on it by drastically streamlining and simplifying the other elements - harmony, melody, lyrics. When the established pop artists of that era tried to do rock with the old pop-styled arrangements it came out sounding very much like old-style pop music.

In many early R&B discs, especially ones by vocal groups like the Penguins and the Moonglows, the instrumentation was very lightweight, and the rhythm was really carried by the background voices. To make their parts stronger the background voices would use syllables - from a simple "bomp bomp" all the way to "Oodly-pop-a-cow pop-a-cow pop-a-cow cow" ("I Promise To Remember," Frank-

ie Lymon and the Teenagers, 1956.) However, other groups, like the Clovers and the 5 Royales, and many blues artists like Joe Turner and Ray Charles, were using heavier backup bands. It was these backup bands that set the instrumental pattern for early rock.

Bill Haley and the Comets, a white group, were the first rock outfit to win widespread popularity with their instrumental sound. The Comets were modeled closely on those R&B backup bands, but with the guitar featured more (a trait Haley carried over from his country background; he even used a steal guitar for a while). Haley's biggest hits - "Rock Around the Clock" (1954), "Shake, Rattle and Roll" (1954), "See You Later, Alligator" (1955) were all shuffles. If you go back to these old discs you will find that the rhythm section is clearly recorded, unlike those on many R&B records. You can hear the upright bass being slapped ferociously as it does the old-time walking patterns. No riffs or interesting rhythm patterns of any kind in the bass - just coming down hard on the beat. The bass drum sound is very light, sometimes not audible at all; instead what you hear is the snare drum, cracking away like a whip on the backbeat. Once in a while you hear a drum rhythm figure sustained for a bar or two (as on the turnarounds of "Birth of the Boogie"), but most of the interest in the drum parts comes from isolated, violent single or double strokes that pop out at you like gunshots.

The rise of straight time is the most exciting musical development in the rock history of the late 1950's. It is largely simultaneous with the trend toward white audience acceptance of real Negro R&B records, as opposed to good imitations like Haley's or bad ones like the Crew Cuts or Pat Boone.

Nothing like it really existed anywhere on records before 1955. In R&B, however, there were two separate types of rhythm that could be called antecedents of it. Many old-time blues musicians - country bluesmen like Charlie Patton and Robert Johnson, piano players like Mead Lux Lewis and Pine Top Smith - used a rhythm which, while very different in feel, was counted in the same way as modern straight time - 1 and 2 and 3 and 4. Though R&B musicians of the early 1950's thought this rhythm crude and old-fashioned, there were some attempts to render it into modern instrumentation. One of these attempts was the Chicago blues sound of Muddy Waters and his friends - a sound pretty much outside the pale of rock & roll at the time. Another, more lightweight but briefly very successful, was that of Willie Mae "Big Mama" Thornton on the original "Hound Dog" (1953).

The other type of rhythm we speak of here is "Latin." In the early 1950's there were quite a few R&B records that used some semblance of the rumba and/or mambo beat - which, again, can be counted 1 and 2 and 3 and 4. Probably the best known such record is "Hey, Mrs. Jones" by Jimmy Forrest (1952). It would be stretching it a bit to declare that straight time in rock came from a combination of country blues and Latin rhythms, but those rhythms at least gave musicians a feeling for counting in the straight-time way.

The first group to use straight time consistently on records was Little Richard's. "Tutti Frutti" (1955), his first straight-time record, converted a run-of-the-mill artist into an overnight sensation. It was really a new thing in 1955, with the vocal, and the right hand of the piano, cutting a ferocious eight-to-the-bar all the way through. The sax, bass and drums are

not what they would be today, but the framework for modern rock rhythm clearly begins to take shape on this disc. Through 1956 and 1957 Little Richard continued to use this driving rhythm on most of his hit records. Probably the most advanced rhythmically were "Slippin' and Slidin'" (1956), "Lucille" (1957) and "Keep a Knockin'" (1957).

Two other very popular Negro artists began to veer toward the straight-time idea in 1956: Chuck Berry ("Roll Over, Beethoven" and "Brown-Eyed Handsome

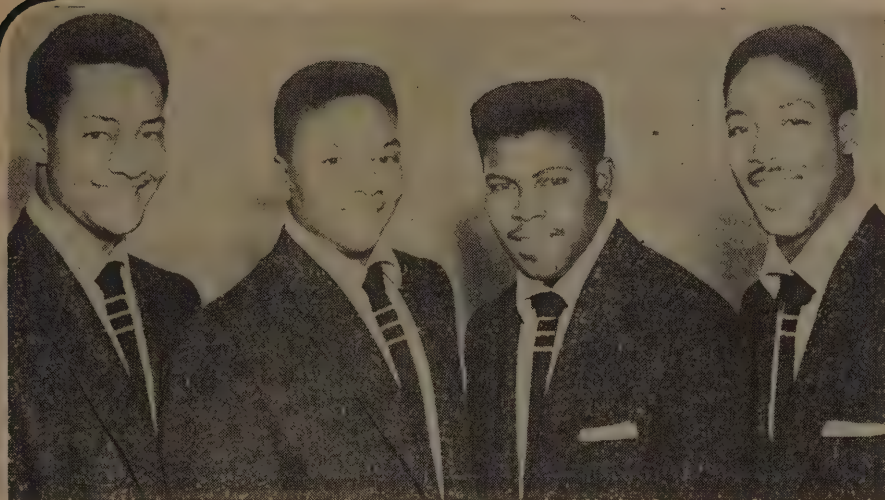
Man"), and Fats Domino, whose "My Blue Heaven" and "When My Dreamboat Comes Home" had more of a syncretized "Latin" touch.

The softer, more syncopated, less hard-driving "Latin" approach prevailed on the first big white hits to use straight time. The blockbuster here is Elvis Presley's two-sider, "Hound Dog"/"Don't Be Cruel", the number 1 record of 1956. For the next two years most (though not all) of Presley's hits used this rhythm - "All Shook Up" and "Teddy Bear," to

name a couple. ("Jailhouse Rock" was a little more driving.) Other early Latin-styled white hits were "Diana" by Paul Anka (1957) and "Little Darlin'" by the Diamonds (also 1957, and copped from an R&B disc by the Gladiolas).

Gradually white artists began to get together some original ideas in the rock field. Whereas all the records we just named used Latin ideas in about the same way they had been used in R&B for years, the Tex-Mex sound that surfaced in 1957 brought with it a whole new set of rhy-

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The Penguins



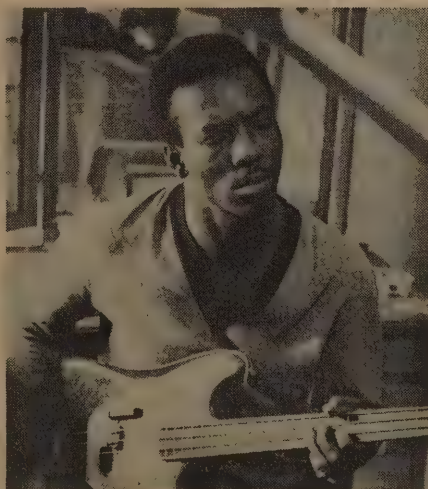
The Everly Bros. and two of the Crickets.



Chuck Berry



John Coltrane



Wilson Pickett



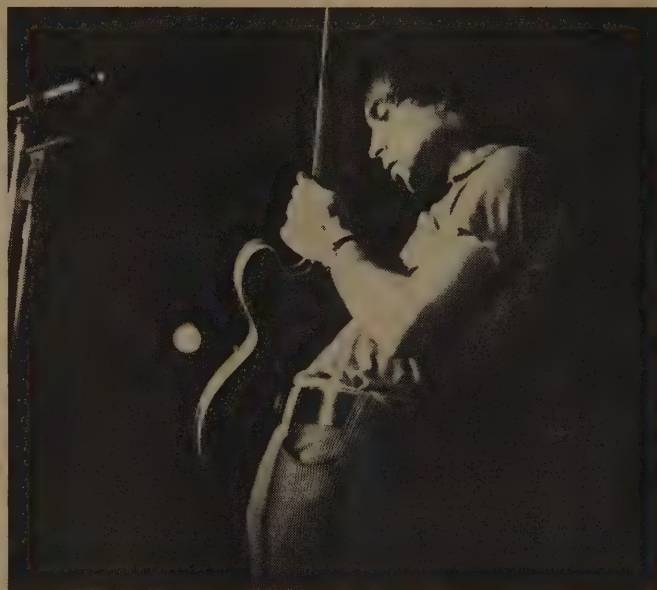
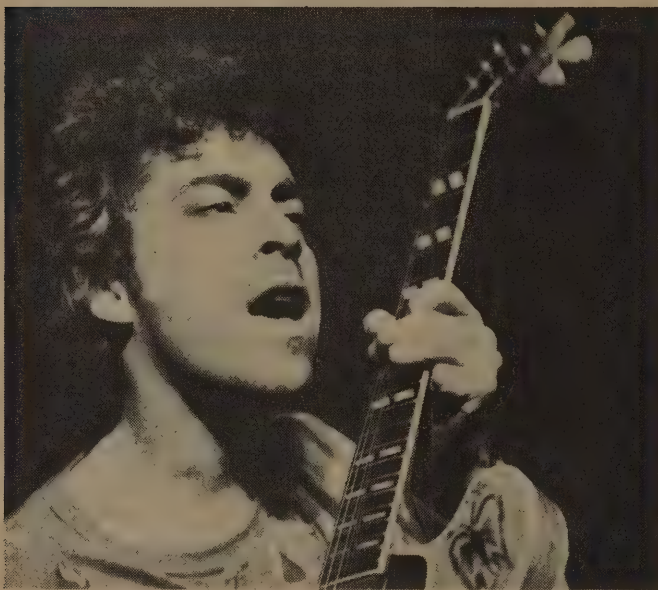
Frankie Avalon

When Mike Bloomfield left the Butterfield Blues band, Elvin Bishop had a very large shoe to fill and it was difficult indeed, because a good deal of legend and "incredible" adjectives had been associated with Mike. But Elvin side-stepped the goliath shadow and is quite capably making a star of himself and developing quickly as a lead guitar virtuoso. Bloomfield himself credits Elvin with teaching him basic blues band dynamics but now it's all up to Elvin in the magnificent Butterfield machine.

This interview was conducted while Elvin was still in the Butterfield Band, with no apparent thoughts of leaving. The band had recently finished recording their current Elektra album, "The Resurrection Of Pigboy Crabshaw" and they were rehearsing every day to enable the new drummer, Philip Wilson, and the alto sax player, Dave Sanborn, to become familiar with the tunes. Also, several members had written some new songs and the band was trying them out.

I talked to Elvin in his room at the Hotel Albert one morning while the smooth, beautiful solo piano of Art Tatum on Elvin's tape recorder flowed in the background.

An Interview With **ELVIN BISHOP**



HP: That jam session at the Cafe Au Go Go with you and B.B. King and Eric Clapton was great. How did the three of you get together?

Elvin: The club manager, Barry, was trying to set up the jam session. He suggested it to Eric and me. We decided that it probably wouldn't be a good thing because three guitars is usually too many and we were kind of apprehensive about whether B.B. would want to do it.

We were getting ready to call the whole thing off when B.B. came over and said that we ought to do it because he had just had a jam session in Chicago with four guitar players and it worked out okay. He said that if we didn't want to jam he wouldn't do it. So we just got up and jammed.

HP: Was there any cutting or any competition between you while you were playing?

Elvin: I didn't feel there was any competition at all. First of all, there were three completely different

styles. B.B. King was the main thing. He was the center of the whole thing. I'm sure that he didn't feel there was any competition. He's so together, he's at the very top of his chosen field.

I was talking to him afterwards. He has absolutely no hangups and no ego trips. He's completely sure of himself and he knows that every time he goes out there, he's just going to do it to the people. He has nothing to worry about. He can just lie back and be as nice a guy as he wants to be. He really is.

We were all sitting at his table afterward and he was buying people drinks. He was like a combination between a master of ceremonies at a banquet and a king holding audience.

HP: It's a shame that most people, particularly the kids who listen to pop music, aren't that aware of someone like B.B., whose fame never seems to spread beyond a small

number of discerning listeners.

Elvin: There are a whole lot of things wrong with America, especially in the music scene. One thing I don't really dig is that most of the money-making artists have to be very young. People dig the youth and the flash more than the musicianship.

The Negro blues audience is pretty hip by comparison. The blues artists that they really dig are older cats because you don't really get that kind of maturity by the time you're twenty or twenty-five. B.B. is forty-two and he's the most popular blues singer.

HP: Despite the fact that people like yourself and Butterfield and Clapton are comparatively young, you still put a lot of feeling into the blues you play.

Elvin: Well, maybe.....But it will be even better when they get themselves together and get their own style which will come from their inner feelings as opposed to their feel-

ings tacked onto the traditional blues idiom. It's not going to be the same thing. It's going to be more of a suffering of the mind rather than a physical suffering.

HP: What experiences and feelings do you draw from now when you play the blues?

Elvin: Well, in a way.....despite my background not being similar to B. B. King's as far as the music goes, I'm probably learning it the same way he did - by watching guys play, listening to records and sort of building my music on the same forms that he has.

Whether or not I'll be satisfied to do that until I'm his age I'm not sure.

HP: Do you think B.B. is still influenced by what he listens to nowadays or is his style locked in tight?

Elvin: I think B.B.'s style is based mostly on two things. Number One: T-Bone Walker's guitar playing and

Number Two: horn players of the 1940's. Those are his main influences, I think.

HP: What have your main influences been?

Elvin: Well, I'm growing up in a faster-moving time than he did. But there are certain similarities though, because I lived on a farm until I was twelve years old. I think this has something to do with my music. I don't know exactly what. But being isolated from a lot of things and being pretty much on your own for a good while, especially when you're young, has a lot to do with how you turn out.

But I've been exposed to a lot more different kinds of music than he was. Everybody is these days. I started out listening to blues—Lightnin' Hopkins and John Lee Hooker. That was the first music that meant anything to me emotionally. Then I started listening to Muddy Waters and Jimmy Reed and then B.B. King and cats like that.

HP: What made you want to play the guitar?

Elvin: Well.....let me see. I really dug blues, and people around me had guitars. They played folk music and rock and roll and stuff like that. I dug the sound of the guitar. I was in Tulsa, Oklahoma and I was seventeen.....maybe sixteen. But I gave up the guitar three or four times before I finally stuck with it.

I've taken about two lessons at different times but they sort of discouraged me. I didn't feel they were helping me in what I wanted to do.

At first, I couldn't learn from records because I couldn't figure out what the guitar players were doing. I learned stuff from guys showing me things. Once you get hip to a few basic positions on guitar then, like in a crossword puzzle, it's easier to concentrate on the missing pieces and you can get things off records much easier.

HP: When did you start playing electric guitar?

Elvin: About '62. I used fingerpicks up until '65 or so, though. They were metal finger picks and they rattled on the strings and I got all kinds of extra noise. A flat pick is a lot faster and cleaner-sounding. Sometimes I pick with my fingers while I'm playing with a flat pick. Sometimes it's better to use the flesh of your fingers. You get a much softer sound.

HP: When did you first play with other musicians?

Elvin: About '62 or '63, I think. I was playing in a group at the University of Chicago. Paul Butterfield was in it, too. I was going to school and they had these Wednesday night twist parties.

But it didn't start with a group, as a matter of fact. One night I was playing my guitar in a cloak room next to a party that was going on with people dancing to records. Then two cats came in. One had drums, one had a guitar. Their names were Ted and Bob Wilson. We started playing, some other cats came in and eventually we started a band.

HP: What brought you to Chicago?

Elvin: When I was in high school in Oklahoma I got a National Merit Scholarship and I decided that I wanted to go to Chicago because that's where all the blues was.

HP: When did you realize that music would be your life's work?

Elvin: I can't put my finger on any time. It just came about gradually. Right after I quit school in '63 I wasn't very good. For about a year I just hung out. I lived in a house full of musicians. I got about one gig a week and pretty much starved and listened to music and played a lot.

After that I got a gig and started working seven days a week. I worked in a lot of places in Chicago.... the North Side, the South Side and the West Side. I worked in a lot of wino joints on the West Side for seven or eight dollars a night. I worked with cats like Hound Dog Taylor (who plays something like Elmore James), a guy named J.T. Brown, who has a blues group, Junior Wells; and I worked in a few rhythm and blues groups that occasionally had to do a few rock and roll tunes. I liked rock and roll to a certain extent, but not as much as I loved blues.

When I got with Butterfield in '64 he didn't have a band. There was a band at the Blue Flame Lounge that included Smokey Smothers, who's a good guitar player. They had a loose arrangement. It was a revue type thing. They'd add different singers at different times and Paul was one of them. I was working in a steel mill at the time when Paul got an offer for a job at a place called Big John's. So I quit and we worked there for almost two years. The Newport Folk Festival in 1965 was our first out-of-town job. We've been pretty much on the road ever since.

HP: Has your guitar playing changed much in the last few years?

Elvin: Yeah. It's constantly going through changes. The first part of it was devoted to getting to know the bare essentials of the blue idiom. Then about a year or so ago I figured that I knew which notes to play and I started concentrating on the sound....the right vibrato and the right tones and things like that. I've been working on that.

HP: What direction is the Butterfield Band going in, now that you've added horns?

Elvin: Well, that's kind of hard to say. Our new album is almost all blues. There are a few rock and roll tunes. "One More Heartache" and "Runnin' Out Of Time" were released back to back as a single. There's another one, "Droppin' Out." All the rest are blues. There's a 10-minute blues.

We just worked a tune out at rehearsal yesterday. It's a completely new thing. It's not jazz and it's not blues. The cats in the band are getting together and getting into our own sort of music.

HP: Can the Butterfield Band ever become a raving commercial success?

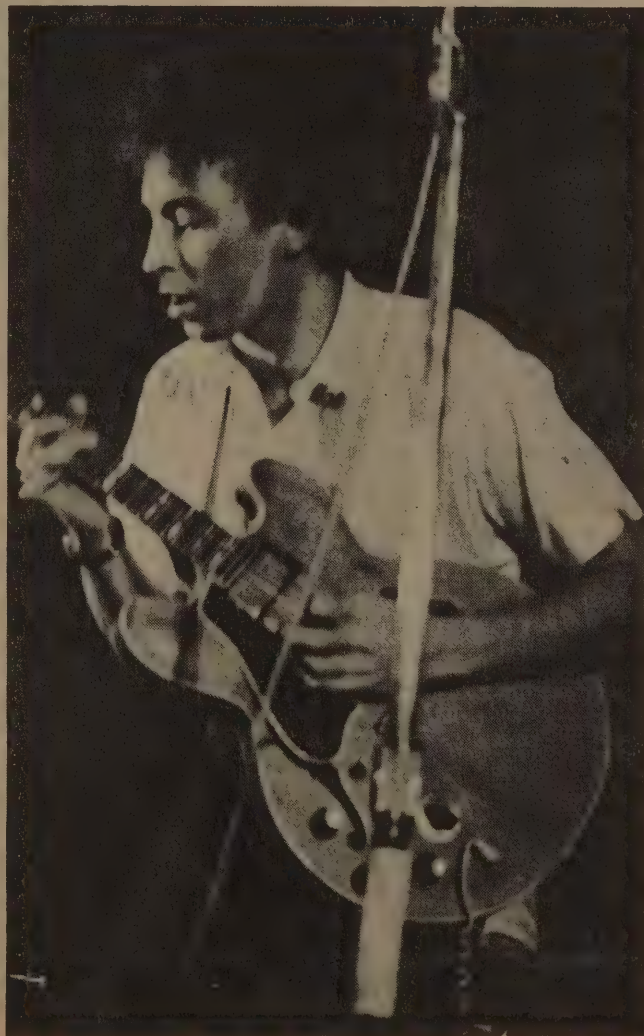
Elvin: I often wonder about that. I don't think anybody knows. If we're going to have mass commercial appeal it's going to have to be the public that comes around to us because I don't think we know how to be commercial. We've thought about making a commercial single, but we don't even know how to go about it. We just have to put out what we play and hope that somebody likes it.

("Hey. We ought to get down there," says Paul Butterfield, reminding the band of their daily rehearsal.)

As we walk out of the hotel Elvin says, "Hey, listen, man. There are a lot more things I'd like to say, but I want to think about them a little more so I can express it with the right words. I'll see you again next time I'm in town."

In next month's Hit Parader we'll tell you what Elvin had to say.) □ don paulsen

(Latest album/Butterfield Band—The Resurrection Of Pigboy Crabshaw—Electra)



THE ROLLING STONES



On A Satanic - Subject

Dangerously close to London's Royal Academy of Music, in a dimly lit apartment where a poster of Mao Tse-tung is fixed to the wall and T. S. Elliot, Lawrence Durrell and Sophocles rest in book form on a nearby shelf, sat the wicked wizard Jagger, eating his baked beans on toast.

The light comes filtering through a beautiful black lace shawl embroidered with red roses that is draped around the lampshade.

Ever and anon the wizard leaves his repeat to rise to his feet and jig around the room (Mick likes jigging) to the sounds of Erma Franklin or some bluesy Stax album.

He finds it difficult to sit still while the music is playing, which is always, and apologizes above the earth-shattering stereo that he cannot have on too loud as the people downstairs have complained - again.

On a table are a pile of stereo cartridges for his car by artists like the Beatles, Ravi Shankar and the Temptations.

A young man with shiny hair and friendly face is using the phone. He is Glyn Johns who is a pop star in Spain and the Rolling Stones' sound engineer in England, or wherever they may record.

He draws my attention to the model of a small sailing vessel lying on the floor. It is a replica of an actual boat built in 1898 and was picked up in an antique shop by Mick because its name was "Lady Jane" and the captain's name written along the hull was one M. Jagger. Coincidence!

The "wizard" and I talk of the new album and the extraordinary three-dimensional sleeve which they put together themselves in a New York warehouse.

The concept is a fantasy, an almost fairyland-like picture, with the Stones in costumes and Mick as the wizard.

"It's not really meant to be a very nice picture at all," said Mick. "Look at the expressions on our faces. It's a Grimm's fairy tale - one of those stories that used to frighten one as a young child."

The idea of the album title, "Their Satanic Majesties Request," was Mick's, taken as a corruption from page 2 of a British passport which reads, "Her Britannic Majesty....requests and requires, etc."

We talked of the shape of things to come and when, if ever, we are to see the Stones "live" again. When will they appear on TV again and that "sneer of cold command" be seen more on "Top of the Grandpops"?

"Oh, yes, I suppose I could go on doing my same act for years," said

Mick, "but I don't want to wind up like Dickie Valentine. I don't want to go on repeating myself. I don't want to be associated with Simon Dee's show or Jonathan King's show. We've appeared on 'Top of the Pops' hundreds of times.

"Really it all finished with the Palladium TV. We went on with those funny soft hats and wearing brooches and that shocked everyone. One year later, everyone from the Bee Gees down is doing the same thing.

"We've made a 15-minute color film which we hope someone will show to promote the new album, and as for 'live' appearances some are planned for the New Year but I can't say where or when."

What of all the film plans that have been projected for the group and his own plans as a solo actor? Will they attempt a film of their own in the same manner as the Beatles have with "Magical Mystery Tour"?

"We've never been a four-headed monster in the same sense that the Beatles have - there was very little unified purpose about the Rolling Stones. We're just five people who come together to make records.

"There are several film projects being considered both by the group and my-

self but I do not want to be specific about any of them in case they go the same way as some of the others. Until contracts are signed and the deals closed, it's best to keep quiet."

Is Mick at all worried that the content of this present album may be too far advanced for many of the Stones' fans or that the message is too introspective to be understood by many outside their own circle?

"No. There are lots of easy things to listen to, like 'Sing This Song Altogether.' As an album I don't think it's as 'far out' as 'Sergeant Pepper.' It's primarily an album to listen to, but I don't feel people will think we've gone totally round the bend because of that."

And so it was that Marianne Faithfull arrived from work, wearing her fur coat and what looked suspiciously like Mick's green satin trousers (on her they look good).

She was pleased Mick had eaten and Mick was pleased to see her (which he indicated in an appropriate manner) and I felt they would both be pleased if I left - so I did.

Five days later found me in the BBC "Top Gear" studio at the kind invitation of producer Bernie Andrews to finish the second half of the feature.

Brian Jones, Mick and Charlie Watts

were discussing the album over the air with DJ Tommy Vance.

Mick was in splendid form and kept referring to various tracks on their album as "mid-tempo shufflers" and "dirgy knee-tappers." Brian was credited by Mick with playing almost every instrument on the album, and Charlie looked several times as if he was going to say something. It was Charlie who did a lot of work helping to get the album together.

After the recording I had a few words with Brian who had a ruby-red soft hat with glittering green and gold band around it on his head, sheepskin jacket on his back and a cold sore on his lip.

He was as ever pleasant and polite. He was deeply concerned about the "evolutionary explosion" and the feeling that perhaps journalists had been told not to speak to him because of recent exploits.

"Yes, of course, the album is a very personal thing," agreed Brian. "But the Beatles are just as introspective. You have to remember that our entire lives have been affected lately by social-political influences. You have to expect those things to come out in our work. In a way songs like '2,000 Light Years From Home' are prophetic—not at all introvert.

"They are the things we believe to be happening and will happen. Changes in values and attitudes."

What about their capacity as "entertainers," I ventured.

"Entertaining, pah!" ejaculated Brian. "Entertaining is boring; communication is everything."

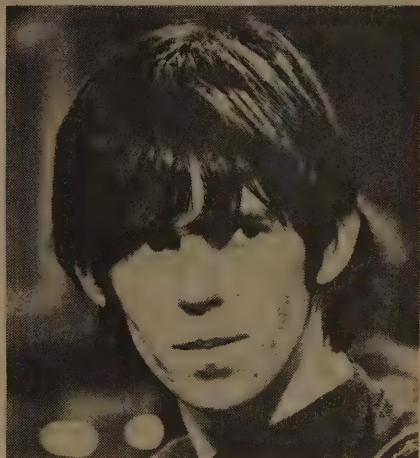
So now you know. Why did he think it was, that no other recording artists before them seem to have taken the objective attitudes that so many of our established groups seem to be taking today?

"Because of the wars," declared Brian. "Just as people began to look at life and their values, a war would break out, and nothing destroys culture, art or the simple privilege of having time to think, quicker than a war.

"And once you get the horror and terror of a war people have to escape from it. They need the escapist pop cultures that croon about moon and June and romance. I've never had to go through those times and I thank God I have not."

How does Brian explain the success of artists like Frankie Vaughan, Val Doonican and Vince Hill, who still make a good living singing of moon and June and romance? "They're very necessary for all those people who were tired and worn out by the wars," said Brian.

Exit Brian Jones "philosopher" in his Rolls-Royce. Keith altham
(Latest album/Their Satanic Majesties Request - London)



The Golden SUPREMES



Into the vast amphitheatre of the Forest Hills Stadium, three lithe figures move into position on the darkened stage. Waves of excitement can be heard rumbling like the distant surf. And then a voice booms out over the public address system: "And now, ladies and gentlemen, we proudly present. . . . Diana Ross and The Supremes!"

Powerful arc lights glitteringly reveal three lovely girls, Diana Ross, Mary Wilson and Cindy Birdsong — brilliant new stars in the night — who begin to move in a scintillating, vibrant way that is all their own. You can't hear the music yet: it takes a while for the roar of welcome and applause to

subside. So Diana Ross and The Supremes just vamp and smile, their eyes wide with delight as they acknowledge the cheers, and think about how far they've traveled in so short a time.

Now you begin to hear the pulsating tempos and the warm, melodic orchestrations that is their special sound of magic. This is how it is in New York when Diana Ross and The Supremes are singing. And it is the same in Tokyo, London, Munich, or on an aircraft carrier in Kowloon Harbor, Hong Kong. Audiences around the world are irresistibly caught up in the "Supreme experience," a combination of New Year's Eve, the Fourth of July, and the

universal story of Cinderella, told in triplicate.

The summer of 1967 saw two significant changes in the trio. Diana Ross, the group's lead singer, received the recognition she has long deserved and The Supremes became known as Diana Ross and The Supremes. Cindy Birdsong, a member of Patty and The Bluebells for six years, became the newest member of The Supremes when Florence Ballard, exhausted from the girls' demanding schedule, withdrew from the group and signed with ABC records.

Diana Ross and The Supremes are today considered the number one female singing group in the world. How did it all begin? Who can pinpoint the exact moment when new stars are discovered?

An astronomer will look through his telescope one day and holler "Eureka!" But the star has really been there all the time, waiting.

The Supremes were there all the time too, not waiting, but working, perfecting their sound, their style, knowing someday the dream would happen.

Early in 1964, a nation of teenagers, disc jockeys and just plain music lovers, all turned into "astronomers." For suddenly, three new stars, clustered like diamonds into one shining group called The Supremes, caught fire. Their records began selling at a phenomenal rate. Witness their seven gold records in a period of less than two years: for "Where Did Our Love Go," "Baby Love," "Come See About Me," "Stop In The Name of Love," "Back In My Arms Again," "I Hear A Symphony," and "You Can't Hurry Love," all of which sold a million or more records and soared to the top of the pop record charts.

In fact, The Supremes performed the incredible feat of having five consecutive records reach the Number 1 spot on the best-selling charts, an achievement unmatched by any other American group.

In addition to their single record sales, which are possibly as consistent as the price of gold in Fort Knox, The Supremes' albums are also to be most often found at the top of the best-selling charts. "Meet The Supremes," "A Bit Of Liverpool," "Where Did Our love Go," "The Supremes At The Copa," "More Hits By The Supremes," "We Remember Sam Cooke," "The Supremes Sing Country, Western and Pop," "I Hear A Symphony," "The Supremes A-Go-Go," "The Supremes Sing Rodgers and Hart," "Diana Ross and The Supremes' Greatest Hits" are all outstanding favorites.

Their album, "Merry Christmas—The Supremes," appears destined to become the first seasonal album (annual standard) in the popular music field in

more than a decade.

The Supremes do not hesitate one second in crediting the producing-writing team of Holland/Dozier/Holland who are responsible for all the girls' smash hits.

"They are the absolute greatest," the girls will sing out on the slightest provocation.

Many popular vocalists are limited to the recording field. But, unquestionably, The Supremes have the visual excitement to match their "Motown Sound." Apart from their youthful beauty and effervescence, there is something indefinable, that rare star quality that grabs an audience like a magnet. This is something you can't learn. You either have it or you don't. The Supremes have it.

The girls have roamed the globe, entertaining in virtually every nation in the world. Success for these three unassuming girls — each in her early twenties — has covered a broad spectrum of the country's finest nightclubs, the capitals of Europe, the top television programs, and the vast concert halls and college auditoriums.

After a tour of England and the Continent, their records soon topped the British pop music polls, the first time a female group of any nationality ever did that. That's become one of their happy habits — making records that break records.

Appearances by The Supremes follow what by now has become a ritual. When they come to a city for the first time, their opening night audiences

are primarily young people under twenty-five. After that, with the Standing Room Only signs going up, the kids vie with their parents for seats. And then it's every man for himself. Everybody wants to see the girls in person. Without advance hoopla, or whopping advertising campaigns, The Supremes are SRO everywhere. Word-of-mouth does it every time.

The ultra-sophisticated audiences who came to observe the phenomena of show business when The Supremes opened at the famed Copacabana in New York, cheered and bravo-ed the trio to an overwhelming triumph. For here were three girls, supposedly favorites of teenagers, who presented an act of polished perfection. A sensational blend of show tunes, ballads, spirituals, and swinging blues and pop — all mixed with humor and that thing again: that electric crackling in the air that lets an audience know it is watching and listening to a star attraction.

On television The Supremes have appeared on The Ed Sullivan Show, The Dean Martin Show, The Sammy Davis, Jr. Show, The Red Skelton Hour, Hollywood Palace, Hullabaloo, The Mike Douglas Show, The Johnny Carson Show, and in many spectaculars, including Rodgers and Hart Today and a documentary, The Anatomy of Pop. They have even played dramatic roles in the Tarzan TV series.

The trio's European engagements have given them an unprecedented following on the Continent. In Amsterdam,

they were the official U. S. representatives at Holland's Annual Pop Song Festival. One newspaper said that their appearance was the sweetest way America could reciprocate for having received tulips from Holland — "sending us these three lovely girls in the bloom of youth and superb talent."

But how did The Supremes become the supreme entertainment attraction in the world today?

Diana and Mary, the original members of the group, came from a section of Detroit called Brewster Projects. "People with a lot of money do not live there," Diana Ross will tell you intently, "and many of the people at Motown Records come from a similar background."

Cindy Birdsong, the newest member of the group, also comes from this origin — more than 1,000 miles away in Camden, New Jersey.

"We all started singing when we were kids," recalled Diana. "Mary and I went to the same elementary and junior high schools."

Mary added, "We were so lucky! Lucky enough to want to do something so much — to sing! It gave us a sense of direction that so many other kids we grew up with didn't have."

Cindy remarked, "I have always thought about singing — whether it was in the church choir or in elementary and high school. I never wanted to do anything else."

In addition to their similar backgrounds, Diana, Mary and Cindy share something else in common — something



(continued on page 38)

The Nonstop PETE TOWNSHEND



It seems almost mandatory to begin an article on Pete Townshend by comparing his mind with some destructive machine. In recent issues of *Hit Parader* it has been described as "mincer-like" (Oct.), a "machine gun" (Feb.) and a "well-oiled lawn mower that clacks around and around, spitting out ideas and attitudes as it churns up the Scene" (March).

Sitting in the office of his New York publicist, wiping his running nose, Pete looked harmless enough to be asked if he felt that any of the descriptions were accurate.

"No. I certainly don't feel machine gun-like or mincer-like at the moment," he admitted. "I think the point is that I can follow up my own ideas through conversation instead of having an interviewer keep kicking me to make me speak.

"I think interviewers are so used to skewering and having to prompt people to keep talking and follow up their ideas that, when I just rattle on and on and on, they think it's great. But really it's very simple. It's just a matter of coming from a place where conversation took that form. At art school everyone used to talk like that. You just spoke until you were interrupted."

Despite his massive outpourings of verbiage, Pete prefers to be quoted sparingly, and often he'd rather have the interviewer paraphrase his remarks.

He hasn't read an interview which was really reminiscent of the way he felt at the time or of what he really wanted to say.

"Keith Altham is the only guy who does good interviews," Pete said. "He interviews the whole group in a kind of crazy manner. He seems to understand the instant when anyone gets slightly serious and he quotes them accurately.

"He'll only get pencil and paper out occasionally to write down something funny like Keith calling someone a kangaroo or take notes on something intricate that I've said. He relies on

memory for the rest."

(Unfortunately, this is one of those few Who interviews in *Hit Parader* that wasn't conducted by Keith Altham. The reporter used a tape recorder, some of Pete's quotes are verbatim, most are an attempt to express what he meant rather than what he actually said and, although Pete Townshend may not be overwhelmed by nostalgia when he reads this article, we hope everyone else finds his opinions of some little interest.)

Somehow we got to talking about the Rolling Stones, and suddenly Pete unleashed his machine gun, mincer and lawn mower.

"As the Stones begin to lose their surface aggressions, it becomes more apparent where their ideas come from. They've never had any ideas!" Pete claimed. "They've always been borrowed or stolen. 'Satisfaction' came from 'Nowhere To Run' by Martha and The Vandellas. They told me. The same with 'Last Time.' It was a Staple Singers song. Yet they say that they wrote it.

"Their ideas have always been very obviously inspired by other people, and yet they've been one of my biggest influences. They've probably influenced me even more than the Beatles."

Pete believes that both The Who and The Stones jelled as a group in a similar manner. They both needed the same kind of powerful, rhythm and blues-based sound to complement their lyrics, and both groups had an ear for satire.

"'Legal Matter,' on our very first album in England, was very Stones-influenced. It showed. When you're not very good, your influences show," said Pete.

He cited the disguised influence-swapping that exists in England. "People tend to attribute exaggerated significance to the more flamboyant musicians like Jimi Hendrix and The Cream rather than to a group like The Kinks

who write some very original and subtle material.

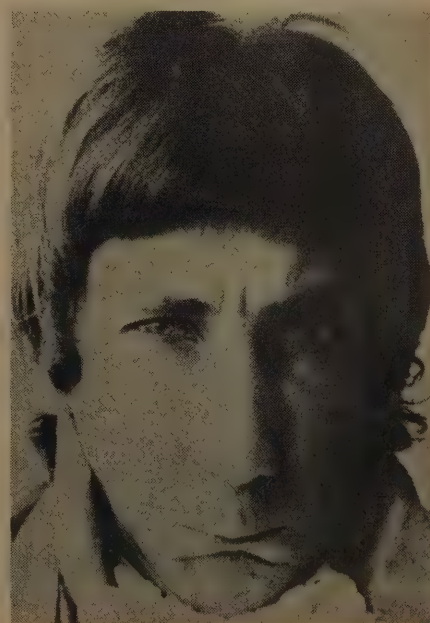
"'Autumn Almanac' by the Kinks is a masterpiece of description of the English way of life in the same way that Beethoven's 'Pastoral Symphony' was of his time," Pete believes.

The Who began with many diverse influences, including Beethoven. They were exposed to surf music via Keith, the mad surf music collector. Pete brought rhythm and blues and classical music and various other influences into the group. Roger was into old rock and roll and John liked Duane Eddy and probably still does.

"But I'm not exactly sure how you can channel the influences in a group," Pete mused.

Somehow all the sounds fused to produce one of the most original—hence copied—groups in pop music.

The Jimi Hendrix Experience has obviously been influenced by The Who, both soundwise and visually. Jimi's drummer and bass player could easily step into The Who without missing a



beat. Indeed, drummer Mitch Mitchel was almost a member of The Who a couple of years ago.

"We've also influenced groups like The Cream, but they've influenced us so much in return that it's really just a swapping of ideas," Pete said.

All this talk of the exchange of ideas between musicians seemed in violent contrast to the pronouncements made by Eric Burdon that such conditions do not exist in the British Isles.

"Everything that Eric says winds up sounding like his last words," Pete refuted. "I can never justify anything that he says. I can't justify that statement because the entire music scene in England is centralized in London. The idea-swapping is done by listening to each other's records rather than on a personal level. Even though Jimi and Eric and I spent a certain amount of time together, that didn't have as much influence on our internal ideas as listening to the actual records or going to see performances.

"If Eric Burdon thinks that he's the only one that actually gets around and sees and talks to other people, then he must be pretty dumb because it's

obvious that artists meet other artists. I mean, does he want everyone to ride around together in a big coach?" asked Pete with a wry smile.

"One of the groups that make it a point to go around and see groups and allow groups to influence them, even though they're way above it, is the Beatles. And yet Eric Burdon put them down rigidly the other day when I was talking to him."

(With nary a kick from your friendly interviewer, Pete Townshend continued to rattle on and on.)

"The problem is that when you get into levels of awareness—and God knows what else—music has only one level and that's entertainment; and that's not awareness really—it's value.

"Last night I was talking about the directions in which music went, and obviously classical music once took a divergence and became the pillar of respected and valued music that it is today."

Pete believes that what is happening now is that people in pop music who really work on their records are becoming that kind of pillar. The San Francisco groups, The Beach Boys, the

Beatles—and perhaps even The Kinks—are reaching the paramount height and raising their music to the level of an art form.

"Everyone else is just selling albums," he said. "There are always good performers like Aretha Franklin and Jimi Hendrix who make good albums but it goes beyond that. Is their music good and pure esthetically? Is it of value musically? I think not.

"The Jimi Hendrix album doesn't have any musical content at all. It has a lot of emotional and performance content. It's sort of like trucks and lorries driving over you. Some of the songs are good but I think his next album will be a lot better. He seems to be slightly confused in his early days."

But Pete Townshend is not confused, and if you've listened to "The Who Sell Out" album on Decca, you'll know that the entire group knows where it's going.

(And your interviewer knows where this article is going because he's going home now. The end.) □don paulsen

(Latest album/The Who Sell Out—Decca)



WORDS TO YOUR FAVORITE HITS

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• I WISH IT WOULD RAIN

(As recorded by The Temptations/
Gordy)

BARRETT STRONG
RODGER PENZAVENE
NORMAN WHITFIELD

Sunshine, blue skies
Please go away
The girl has found another and gone away
With her went my future
My life is filled with gloom
So day after day I stay locked up in my
room
I know to you it might sound strange
But I wish it would rain
'Cause so badly I wanna go outside
But everyone knows that a man ain't
supposed to cry
Listen I gotta cry
'Cause crying eases the pain oh yeah
People this hurt I feel inside
Words could never explain
I just wish it would rain.

Day in, day out
My tear stained face pressed against the
window pane
My eyes search the skies desperately for
rain
'Cause raindrops will hide my teardrops
And no one will ever know that I'm crying
Crying when I go outside
To the world outside
My tears I refuse to explain
Oh I wish it would rain
Let it rain, let it rain
I need rain to disguise the tears in my eyes
Oh let it rain
I'm a man and I got my pride
Till it rains I'm gonna stay inside
And let it rain.

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• BOTTLE OF WINE

(As recorded by Fire Balls/Atco)

TOM PAXTON
Bottle of wine
Fruit of the vine
When you gonna let me get sober
Leave me alone
Let me go home
Let me go back
And start over

Ramblin' 'round
This dirty ole town
Singin' for nickels and dimes
Times gettin' rough
I ain't got enough
To get a little bottle of wine

Little hotel
Older than hell
Dark as the coal
In a mine
Blankets are thin
I lay there and grin
I got a little bottle of wine

Pain in my head
Bugs in my bed
Pants are so old
That they shine
Out on the street
Tell the people I meet
Buy me a bottle of wine

Preacher will preach
Teacher will teach
Miners will dig
In the mine
I ride the rods
Trusting in God
Huggin' my bottle of wine.

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• I CAN TAKE OR LEAVE YOUR LOVING

(As recorded by Herman's Hermits/
MGM)

RICK JONES
I don't need her
Don't need her kind of heartache and pains
She's gonna have to see
Things now could never be
To save her again.

I won't listen
Well, maybe I'll listen once in a while
She thinks I'm gonna die
Now that she said good-bye
But she's so wrong
Hearts gonna smile

Baby, baby don't you believe it
When it comes to your loving
I can take it or leave it
Baby, baby don't you believe it
When it comes to your loving
I can take it or leave it.

I can take or leave your loving
I can take or leave your loving
I'm not sorry
I still think we're better apart
She said she's gonna see
The day when there's gonna be
The change of heart.

Baby, baby don't you believe it
When it comes to your loving
I can take it or leave it
Baby, baby don't you believe it
When it comes to your loving
I can take it or leave it
I can take or leave your loving
I can take or leave your loving.

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PARADE OF SONG HITS

•BORN FREE

(From The Columbia Picture release "Born Free")

(As recorded by The Hesitations/Kapp)

**DON BLACK
JOHN BARRY**

Born free, as free as the wind blows
As free as the grass grows
Born free to follow your heart.

Live free and beauty surrounds you
The world still astounds you
Each time you look at a star
Stay free where no walls divide you
You're free as a roaring tide
So there's no need to hide.

Born free and life is worth living
But only worth living
'Cause you're born free.

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•I THANK YOU

(As recorded by Sam & Dave/Stax)

**ISAAC HAYES
DAVID PORTER**

I want everybody to get up off your seat
And get your arms together and your hands together

And give me some of that ole soul clappin'

You didn't have to love me like you did
But you did, but you did

And I thank you

You didn't have to squeeze me like you did

But you did, but you did

And I thank you

If you took your love somewhere else
I wouldn't know what it meant to be loved to death

You make me feel like I never felt

Kisses so good I have to holler for help
Didn't have to squeeze me like you did

But you did, but you did

And I thank you

You didn't have to hold me like you did
But you did, but you did

And I thank you

You didn't have to hold me like you did
But you did, but you did

And I thank you.

Every day was something new

You pull out your band and your fine to do

You've got me tryin' new things too

Just so I can keep up with you

You didn't have to shake me like you did
But you did, but you did

And I thank you

You didn't have to make it like you did
But you did, but you did

And I thank you.

All my life I've been shortchanged

Without your love baby, it's a cryin' shame

And now I know what the fellows are talking about

When they say that they been turned on
I wanna thank you, thank you, thank you

Oh baby thank you baby

You didn't have to love me like you did
But you did, but you did

And I thank you

You didn't have to hold me like you did
But you did, but you did

And I thank you.

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•WE CAN FLY

(As recorded by The Cowsills/MGM)

**BOB COWSILL
ARTIE KORNFIELD
STEVE DUBOFF
BILL COWSILL**

See how the fluffy clouds move by us
See how the morning mist can hide us away
And how the day is so much fun
Isn't it groovy in a daydream
Doesn't the day seem like it could never end
And so my friend we're one.

Baby, it's funny

How I can feel so sunny

When you're beside me, we can fly

Nothing to tie us

Bluebirds come up to guide us

When you're beside me, we can fly.

Hey mister wind, just keep us sailing

High in the sky

There's no curtailing our fun

So everyone, come on

Hey you on the ground

Take a look up and see what we've found.

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•ZABADAK

(As recorded by Dave, Dee, Dozy, Beaky, Mick & Tich/Imperial)

HOWARD BLAICKLEY
Chorus

Zabadak (Zabadak)

Ka-ra-ka-ko - ra-ka

ka-ra-kak

(ka-ra-kak)

(ka-ra-kak)

Zabadak

Shai shai ska-ga-lak

Look for meaning not in words, but
in the way you're feeling

If it's love we'll understand, for love
is all revealing

(Chorus)

Zabadak (Zabadak)

Ka-ra-ka-ko - ra-ka

ka-ra-kak

(ka-ra-kak)

(ka-ra-kak)

Zabadak

Shai shai ska-ga-lak

Like a rhythm, like a spell

It sets your soul in motion

Love that's sure could rule the world

A tide to turn an ocean.

(Chorus)

Zabadak (Zabadak)

Ka-ra-ka-ko - ra-ka

ka-ra-kak

(ka-ra-kak)

(ka-ra-kak)

Zabadak

Shai shai ska-ga-lak

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•NO SAD SONGS

(As recorded by Joe Simon/Sound Stage 7)

DARRYL CARTER

I been looking so long

Listening to the words of every song

Thinking hard about the things they say

Knowing one day success will come my way

No sad songs for me

I said I'd get those things that make a man free

I said, no sad songs, no sad songs, no sad songs for me.

I know in the future

I will find all the joys in life that should be mine

What a happy, happy day it will be

Best of prosperity belongs to me

(Repeat chorus).

There are no sad songs in my heart
I don't need the things that tear you apart

I know now what a man must do
And girl I don't wanna hear no sad songs from you.

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•THE END OF OUR ROAD

(As recorded by Gladys Knight & The Pips/Soul)

ROGER PENZABENE

BARRETT STRONG

NORMAN WHITFIELD

Gotta get away from you

Fast as I can

Too much for me baby

More than my heart can stand

Like a kid behind the wheel

You been reckless with my heart

If I stay around you'll surely tear it all apart

The road's got to end somewhere

Every road has got to end somewhere

Now is the time for the show down

So let me give you the low down

We've come to the end of our road.

Just think about all those nights

You left me at home lonely

You only did it cause you knew

I love you only

Runnin' around with every girl in town

I'm tellin' you boy

No longer will I be your clown

Sayin' the road's got to end somewhere

Sayin' every road has got to end

somewhere

Sick and tired of your stuff

Said enough is enough

We've come to the end of our road.

Ain't no sense in your beggin' and

pleadin'

Talkin' 'bout I'm not the one that you're needin'

Said I done had my fill of you

Hurt me so through the years

I've done sure enough run out of tears

Telling you I couldn't cry if I wanted to

Said the road's got to end somewhere

Well now every road has got to end

somewhere

Time and again I beg you to slow down

So I'm givin' you the low down

We've come to the end of our road.

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PARADE OF SONG HITS

•TRY IT

(As recorded by The Ohio Express/
Cameo)

JOE LEVINE

MARC BELLACK

By the way you look I can tell you want
some kissin'

I'm a real lovin' man

Come over here, pretty girl

And you'll see what you've been missin'

But two are needed for this game

I'll give you sweet love you never had
before

Just one little kiss and you'll be beggin'
for more

Come on and try it, try it, try it.

Well you look undecided

Like you don't know what it's all about

Don't you dare walk away

I'll bet you tough little chick

Before long you'll fall in love

Come on girl what do you say

Just give the word and my good lovin'
will start

I'll serve a feverish pitch

That's headed straight for your heart

Come on and try it, try it, try it

Girl once you make up your mind

You're gonna see that I'm not lying

You gotta try it, try it, try it.

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•GET OUT NOW

(As recorded by Tommy James & The
Shondells/Roulette)

RITCHIE CORDELL

BO GENTRY

Heartbreak baby, heartbreak baby

I can see the heartbreak the he put you
through

And I've seen enough to know he's not in
love with you

And I understand your feelings girl, I
really do

Baby I've been through it

Go ahead and do it

Baby get out, get out, get out now

Get out, he doesn't love you baby

Get out, get out, get out now

Get out, my love is more than maybe.

Can't you see your future girl is lookin'
dim

'Cause he don't need the love that you've
been givin' him

And the more you try to give the deeper
you get in

Girl you never knew him

Tell him that you're through

And baby get out, get out, get out now

Get out, he doesn't love you baby

Get out, get out, get out, now

Get out, my love is more than maybe.

Girl it's gettin' late

You got no time to wait

And if you hesitate

I know that you'll be sorry

It's time to get out, get out, get out now

Get out, he doesn't love you baby

Get out, get out, get out now

Get out, my love is more than maybe

Get out, get out, get out now

Get out, he doesn't love you baby

Get out, get out, get out now

Get out, my love is more than maybe.

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•WORDS

(As recorded by The Bee Gees/Atco)

B. GIBB

R. GIBB

M. GIBB

Smile an everlasting smile

A smile can bring you near to me

Don't ever let me find you down

'Cause that would bring a tear to me

This world has lost its glory

Let's start a brand new story now my
love

Right now there'll be no other time

And I can show you how my love.

Talk and everlasting words

And dedicate them all to me

Then I will give you all my life

I'm here if you should call to me

You think that I don't even mean a single
word I say

It's only words and words are all I have
to take your heart away.

You think that I don't even mean a single
word I say

It's only words and words are all I have
to take your heart away

It's only words and words are all I have
to take your heart away

It's only words and words are all I have
to take your heart away.

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•VALLEY OF THE DOLLS

(As recorded by Dionne Warwick/
Scepter)

DORY PREVIN

ANDRE PREVIN

Gotta get off, gonna get

Have to get off from this ride

Gotta get hold, gonna get

Need to get hold of my pride

When did I get, where did I

How was I caught in this game

When did I know, where will I

How will I think of my name

When did I stop feeling sure

Feeling safe and start wondering why

wondering why

Is this a dream

Am I here

Where are you.

What's in back of the sky

Why do we cry

Gotta get off, gonna get out of this

merry-go-round

Gotta get on, gonna get

Need to get on where I'm bound

When did I get

Where did I

Why am I lost as a lamb

When will I know, where will I

How will I learn who I am

Is this a dream

Am I here

Where are you

Tell me when will I know

How will I know

When will I know why.

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•DO UNTO ME

(As recorded by James & Bobby
Purify/Bell)

M. LEVEY

G. ILLINGWORTH

R. GRASSO

Woman you're sweeter than the honey
made the bee

You're to me, girl what the sun is to a tree

You said that you'd be true

And you really need me

But now you're tryin' to forget me

Do unto me, girl

As you'd have me do to you

Do unto me, girl

Now that you know how I love you

You say that you really love me

You say that you really need me

Every time I think that I really know you

Then you come along and make me feel

blue

Do unto me, girl

As you'd have me do to you

Come back to me, girl

Now that you know how I love you

(Come back to me, baby)

Do unto me, girl

As you'd have me do to you

Come back to me, girl

Now that you know how I love you.

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•EVERYTHING THAT TOUCHES YOU

(As recorded by The Association/
Warner Bros.)

TERRY KIRKMAN

In my most secure moments

I still can't believe

I'm spending those moments with you

And the ground I am walking

The air that I breathe

Are shared at those moments with you

You love for real

You show the feel

Of everything that touches you.

In the songs I've been singing

One of the phrases comes close to the
feeling of you

But I never suspected that one of those
days

The wish of a song would come true

You love for real

You show the feel

Of everything that touches you.

You are of gracefulness

You are of happiness

You are what I would guess to be most
like

What I've been singing love, love, love,
love.

In the songs I've been singing

One of the phrases comes close to the
feeling of you

But I never suspected that one of these
days

The wish of a song would come true

You love for real

You show the feel

Of everything that touches you

Love, love, love, love

Everything is love, love, love, love, love

Everything is love, love, love, love, love.

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Corp.

PARADE OF SONG HITS

•(SITTIN' ON) THE DOCK OF THE BAY

(As recorded by Otis Redding/Volt)
STEVE CROPPER
OTIS REDDING

Sittin' in the morning sun
I'll be sittin' when the evening comes
Watching the ships roll in
Then I watch 'em roll away again, yeah
I'm sittin' on the dock of the bay
Watching that tide roll in
Just sittin' on the dock of the bay
wastin' time.

I left my home in Georgia
Headed for the Frisco Bay
I had nothing to live for
Looks like nothing's gonna come my way
So I'm just sittin' on the dock of the bay
Watching the tide roll in
I'm sittin' on the dock of the bay
wastin' time.

Looks like nothing's gonna change
Everything still remains the same
I can't do what ten people tell me to do
So I guess I'll remain the same
Just sittin' here resting my bones
And this loneliness won't leave me alone
This 2,000 miles I roamed just to make
this dock my home
Now I'm sittin' on the dock of the bay
Watching the tide roll in
Sittin' on the dock of the bay
wastin' time.

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•SPOOKY

(As recorded by Classics IV/
Imperial)

J. COBB
H. MIDDLEBROOK
M. SHAPIRO
B. BUJE

In the cool of the evening
When everything is getting kind of
groovy
I call you up and ask you would
you like to go with me and see a movie
First you say no
You've got some plans for tonight
And then you stop and say all right
Love is kinda crazy with a spooky
little girl like you.

You always give me gifts
And I never seem to know what you are
thinking
And if a fellow looks at you
It's for sure your little eye will be winking
I get confused because I don't know where
I stand
And then you smile and hold my hand
Love is kinda crazy with a spooky
little girl like you.

If you decided someday to stop this little
game that you are playing
I'm gonna tell you all that my heart's
been a dying to be saved
Just like a ghost you been haunting my
dreams
So I'll propose on halloween.
Love is kinda crazy with a spooky
little girl like you.

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•NEW ORLEANS

(As recorded by Neil Diamond/Bang)

GUIDA
ROYSTER

I said hey, hey, hey, yeah
Hey, hey, hey, yeah
Hey, hey, hey, yeah
Hey, hey, hey, yeah.
Well, come on everybody take a trip with me
Well, down the Mississippi down to New
Orleans
Where the honeysuckle's bloomin' on the
honeysuckle vine
And love is bloomin' there all of the time
You know every southern belle is a Miss-
issippi queen

Down the Mississippi down in New Orleans
Well, come on take a stroll down to Basin
Street

And listen to the music with the Dixieland
beat

Where the magnolia blossoms fill the air
Yeah, you ain't been to heaven if you ain't
been there

They got the rich moss hangin' from the
red oak tree

Down the Mississippi down to New Orleans

I said look out for Jordan

Come everybody take a trip with me

'Well, down the Mississippi down to New
Orleans.

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•SIMON SAYS

(As recorded by 1910 Frutigum Com-
pany/Buddah)

E. CHIPRUT

I like to play a game that is so much fun
And it's not so very hard to do
The name of the game is simple Simon
says
And I would like for you to play it too
Put your hands in the air
(Simple Simon says)
Shake them all about
(Simple Simon says)
Do it when Simon says
(Simple Simon says)
And you will never be out.

Simple Simon says put your hands on
your hips

Let your backbone slip Simon says
Simple Simon says put your hands on
your hips

Let your backbone slip Simon says

Put your hands on your head

(Simple Simon says)

Bring them down by your side

(Simple Simon says)

Shake them to your left

(Simple Simon says)

Now shake them to your right

Put your hands on your head

(Simple Simon says)

Bring them down by your side

(Simple Simon says)

Shake them to your left

(Simple Simon says)

Now shake them to your right.

Now that you have learned to play this
game with me

You can see it's not so hard to do

Let's try it once again, this time more
carefully

And I hope the winner will be you

Clap your hands in the air

(Simple Simon says)

Do it double time

(Simple Simon says)

Slow it down like before

(Simple Simon says)

Ah you're lookin' fine

(Simple Simon says)

Now clap them high in the air

(Simple Simon says)

Do it double time

(Simple Simon says)

Slow it down like before

(Simple Simon says)

Ah you're lookin' fine.

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•GUITAR MAN

(As recorded by Elvis Presley/RCA
Victor)

REED

Well I quit my job down at the car wash
I left my momma a goodbye note

By sundown I'd left Kingston

With my guitar under my coat

I hitchhiked all the way down to Memphis

Got a room at the YMCA

For the next three weeks I went a-huntin'
in nightclubs

Looking for a place to play

Well I thought my pickin' would set 'em

on fire

But nobody wanted to hire a guitar man.

Well I nearly 'bout starved to death down
in Memphis

I run out of money and luck

So I bought me a ride down to Macon,
Ga. on an overloaded poultry truck

I thought of goin' down to Panama City

Started pickin' out some of them all-night
bars

Hopin' I could make myself a dollar
makin' music on my guitar

I got the same old story at them all night
peers

There ain't no room around here for a
guitar man

(We don't need a guitar man, son).

So I slept in the hobo jungles

Roamed a thousand miles of track

Till I found myself at Mobile, Alabama
at a club they call Big Jacks

A little four-piece band was jamming

So I took my guitar and I sat in

I showed 'em what a band would sound
like with a swinging little guitar man

(Show 'em son).

If you ever take a trip down to the ocean
Find yourself down around Mobile

Make it on out to a club called Jacks

If you got a little time to kill

Just follow that crowd of people

You'll wind up out on his dance floor

Diggin' the finest little five-piece group

Up and down they come from Mexico
Guess who's leading that five-piece band

Wouldn't you know it's that swinging
little guitar man, yeah, yeah.

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PARADE OF SONG HITS

•TOMORROW

(As recorded by The Strawberry Alarm Clock/Uni)

MARK WEITZ
ED KING

Tomorrow things won't be the same
Tomorrow life will be a different game
But right now I am with you
And together we can make it through
Forever our love might last
Forever will go to fast
But right now I'm with you
And together we can make it through.

We live in a world of carnivals and clowns
And buildings to the sky
That make us want to fly
But right now I'm with you
And together we can make it through
But right now I'm with you
And together we can make it through.

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•YOU

(As recorded by Marvin Gaye/Tamla)

HUNTER
GOGA
BOWEN

You, you I see
In my mirror in the morning
Instead of seeing me
I see you, I see your face
And inside me is a growing need for your embrace.

In the light of day
Though our faces meet
Someone there might see
So we never speak
Till the dark of night
While the moon is blue
When we whisper words of love
In our secret rendezvous
Though it's wrong I know
Girl I love you so
Yes I need you, I need you baby
Oh you, my sweetest joy
You can't afford the best of life
On just a hard working boy
Oh you've given your love to me
Girl I can't let you hurt yourself
by being seen with me
We're worlds apart
So close, yet worlds apart
So we must hide the love
We're feeling in our hearts
We needed shadows
Your friends must never know
That we are lovers, darling
Although it hurts me so
For your sake, no one must see
The precious love you've given me
But love, I need you baby
One day I'll make the grade
My lucky stars will shine
I can tell the world
That you are mine, all mine
Till then we must go on
The way we were before
And never let it show
We love each other so
I'm on a one-way track
Girl there's no turning back
Oh I need you baby
You, you I see in my mirror in the morning
instead of me
I see you, see your face.

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•THERE IS

(As recorded by The Dells/Cadet)

BOBBY MILLER
RAYNARD MINER

There is a time
There is a place
There is a girl
There is a face
There is a hand
There is a touch
There is a love I need so much
Oh girl why won't you let me love you?
And let your troubled heart be free
Take heed to all my goodness
Take hold and follow me
Listen yeah, sharing it, sharing it with me
There is you baby
There is me baby
There is love baby
There is keep the faith baby, oh.

If you believe there is today
I am the road
I am the way
I'll fight your fears
Down through the years
Believe me, oh girl why won't you let me love you?
What does it take to make you see?
All the precious time you've been wasting
You could have been sharing it with me
Yeah, sharing it, sharing it with me
There is you baby
There is me baby
There is love baby
There is keep the faith baby, oh.

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•CARPET MAN

(As recorded by The 5th Dimension/Soul City)

JIM WEBB

When you see some puddles on the ground
You lay down so she don't have to walk around
You think that will protect her from the rain
But you'll never ever stop the pain
She walks all over you
You know she can, she knows she can
You're a carpet man, you're a carpet man.

You take such care to keep that girl's feet clean
Like she's some kind of figurene
The world's so far below her it's not her scene
And so she uses you to stand between
She walks all over you
You know she can, she knows she can
You're a carpet man, you're a carpet man.

I would think you'd get tired of hurtin'
Every now and then
It's no good down there that's for certain
And carpets do get thin
And that's when they have to be thrown away
That's what she'll say to herself some sunny day
And she'll say come to my wedding and of course you do
And then the groom and her will have a dance on you
She walks all over you
You know she can, she knows she can
You're a carpet man, you're a carpet man.

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•SKIP A ROPE

(as recorded by Henson Cargill/Monument)

JACK MORAN
GLEN D. TUBB

Skip a rope
Skip a rope
Oh listen to the children while they play
Now ain't it kinda funny what the children say
Skip a rope.

Daddy hates mommy
Mommy hates dad
Last night you should've heard the fight they had
It gave little sister another bad dream
She woke us all up with a terrible scream
(Repeat chorus).

Cheat on your taxes
Don't be a fool
What was that they said about the golden rule
Well never mind the rules just play to win
And hate your neighbor for the shade of his skin
(Repeat chorus).

Stab him in the back
That's the name of the game
And mommy and daddy are who's to blame.
(Repeat chorus).

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•I WONDER WHAT SHE'S DOING TONIGHT?

(As recorded by Tommy Boyce & Bobby Hart/A&M)

TOMMY BOYCE
BOBBY HART

If I had told her that I loved her
She would have stayed till who knows when
But I guess she couldn't understand it
When I said I wanna be your friend
Because a friend would never doubt you
Or ever put you up tight
And now I wonder what she's doing tonight?

Oh yes I wonder what she's doing tonight?
Oh I wonder what she's doing tonight?

We were so close
But we should have been closer
And it's making me feel so sad
But I tell myself I didn't lose her
'Cause you can't lose a friend you never had
Because a friend won't say it's over
And go out just for spite
And now I wonder what she's doing tonight?

Oh yes I wonder what she's doing tonight?
Oh I wonder what she's doing tonight?

A friend will always be there
If you're wrong or if you're right
and now I wonder what she's doing tonight?
Oh yes I wonder what she's doing tonight?
Oh I wonder what she's doing tonight?
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PARADE OF SONG HITS

•A DIFFERENT DRUM



(As recorded by the Stone Poneys/Capitol)

MICHAEL NESMITH

Well you and I
Travel through the beat-up different drum
Can't you tell by the way I run
Every time you make eyes at me
You cry, you moan, you say it will work out

Honey child I got my doubts
You can't see the forest for the trees.
Don't get me wrong it's not that I knock it

It's just that I'm not in the market for a girl who wants to love only me
I'm not sayin' that you ain't pretty
All I'm sayin's that I'm not ready for any first place or thing

To try and pull the reins in on me
Well I feel pretty sure you'll find you a man who'll take a lot more than I ever could or can

You'll settle down with him
I know that you'll be happy
So goodbye, I a-leavin'
I see no sense in your cryin' or grievin'
We'll both live a lot longer if you live without me.

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•BLESSED ARE THE LONELY

(As recorded by Robert Knight/Rising Sons)

CASON

GAYDEN

Bluebird on my shoulder has flown away
That old wind blows so much colder on my sunny days

I wonder how many hearts will tear apart till the end of time

I wonder how many fools will be left standing in the crying line

God bless the million tears

They're gonna fall for a million years
God bless this loneliness

Lord will the lonely ever love again.

Picture how it used to be

And watch yourself cry

Fiction not reality

We live a lie

There's people just like us

With a past they can't bare to face

I wonder how long will their hearts find a shelter place

God bless the million tears

They're gonna fall for a million years

God bless this loneliness

Lord will the lonely ever love again

God bless the million tears

They're gonna fall for a million years

God bless this loneliness

Lord will the lonely ever love again.

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•TWO LITTLE KIDS



(As recorded by Peaches & Herb/Date)

E. RECORD

C. DAVIS

B. ACKLIN

Two little kids
Riding on a three-wheel bike
Turned out to be two grown kids
With a love that's out of sight.

I can remember when your hair was longer than mine
Since you were a little girl your love was stronger than mine
Baby you move me
Oh chile you move me
Bet your bottom dollar, baby, you're never gonna lose me.

Two little kids
Growing up and loving up together
Do you remember when we used to play along the beach
Yes I do, baby, but do you remember?
Just one kiss from your sweet lips was so far out of my reach
You were just a child
You know I did

When it would rain we had to run for cover

Then I stole a kiss from you
From then on I was your lover
Baby you move me
Oh chile you move me

Bet your bottom dollar, baby, you're never gonna lose me

Two little kids
Growing up and loving up together.

I can remember when I used to chase you through the woods

Yeah then you would catch me and I'd tell you to behave like a little boy should
But you know I didn't
Yes you did

When you teased me I would smile and blush

You were always doing things, girl, to make me fuss

Baby you move, oh chile you move me
Bet your bottom dollar, baby, you're never gonna lose me

Two little kids, growing up and loving up together

Two little kids, growing up and loving up together.

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•TO GIVE



(As recorded by Frankie Valli/Phillips)

BOB CREWE

BOB GAUDIO

To give is the reason I live
To give all I can give in return for the life that I earn
I was born as a part of the plan
With the heart of a man
With a will to survive.

And I believe everything on this earth having meaning and worth
Made of concrete and air is to share
To feel justified I exist
To be scribed on the list of someone with a place in the sun.

Here I stand reaching out for the sky
Till the day that I die
I must give all I can
When I go I'll go out empty hand
Leaving dust to the land
Just the soul I have found leaves the ground.

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•WE'RE A WINNER

(As recorded by The Impressions/ABC)

CURTIS MAYFIELD

You're a winner
And never let anybody say
You can't make it
'Cause a feeble mind is in your way

No more tears do we cry
And we finally dried our eyes
We're movin' on up
We're movin' on up

We're livin' proof
And all's alert
That we're too from the good black dirt
We're a winner
And everybody knows it
We just keep on pushing

Like your leaders tell you to
At last that blessed day has come
And I don't care where you come from
We're movin' on up
We're movin' on up.

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PARADE OF SONG HITS

●SHE'S A RAINBOW

(As recorded by The Rolling Stones/
London)

**MICK JAGGER
KEITH RICHARD**

She comes in colors everywhere
She combs her hair
She's like a rainbow
Coming in colors in air oh everywhere.

Have you seen her dressed in blue
See the sky in front of you
And her face is like a sail
Speck of white so fair and pale
Have you seen a lady fairer.

Have you seen her all in gold
Like a queens in days of old
She shoots colors all around
Like a sunset going down
Have you seen a lady fairer.

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●NO ONE KNOWS

(As recorded by Every Mother's Son/
MGM)

**LARRY KUSIK
RITCHIE ADAMS
WES FARRELL**

When I walk through town now
I act like a clown now
Havin' fun (havin' fun)
But my heart's dyin' and my soul is
cryin'
Life is down (life is down)
On the surface I come across like a
happy-go-lucky man
No one knows how I feel inside
No one knows all the tears I hide
No one knows that the days are draggin'
me down, down, down, no one knows.

Friends keep asking whether we still
go together
I say yeah (I say yeah)
How I wish that I knew where to look
to find you
I'd be there (I'd be there)
All that's real has become a lie
Without you I wanna die
No one knows how I feel inside
No one knows all the tears I hide
No one knows that the days are draggin'
me down, down, down, no one knows.

Someday someone's bound to see through
me
And discover I'm just a clown pretending
you still love me
When you're no longer around
No one knows how I feel inside
No one knows all the tears I hide
No one knows that the days are draggin'
me down, down, down, no one knows.
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Tunes, Inc.

●JUDY IN DISGUISE

(As recorded by John Fred & Playboys/
Paula)

**JOHN FRED
ANDREW BERNARD**

Judy in disguise
That's what you are
Lemonade pie with a brand new car
Cantelope eyes
Come to me tonight
Keep a-wearing your bracelet
And your new rah-rah
Cross your heart with your living bra
Come to me tonight
Come to me tonight
Takin' everything in sight
Except for the strings on my kite.

Judy in disguise
That's what you are
Lemonade pie with a brand new car
Cantelope eyes
Come to me tonight
Come to me tonight
Well what ya aiming for
A circus of horrors
Yeah that's what you are
You made me a life of ashes
I guess I'll just take your glasses.
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Co., Inc.

●ITCHYCOO PARK

(As recorded by the Small Faces/
Immediate)

Oh the bridge of sights
To rest my eyes in shades of green
Under dreaming spice to Itchycoo Park
That's where I've been
(what did you do there)
I got high
(What did you feel there)
Well I cried
(You dried the tears there)
Tell me why
It's all too beautiful
It's all too beautiful
It's all too beautiful
It's all too beautiful
I feel inclined to blow my mind
Get hung up, feed the ducks with a bun
They all came out to groove about
When I search for fun in the sun.

I tell you what I'll do
(What will you do)
I'd like to go there now with you
You can miss out school
(Won't that be cool)
Why go to learn the words of fools
(What will you do there)
We'll get high
(What will you touch there)
We'll touch the sky
(We'll dry the tears there)
I tell you why
It's all too beautiful
It's all too beautiful
It's all too beautiful
It's all too beautiful
I feel inclined to blow my mind
Get hung up, feed the ducks with a bun
They all came out to groove about
When I search for fun in the sun
It's all too beautiful
It's all too beautiful, etc.
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●CHAIN OF FOOLS

(As recorded by Aretha Franklin/
Atlantic)

DON COVAY

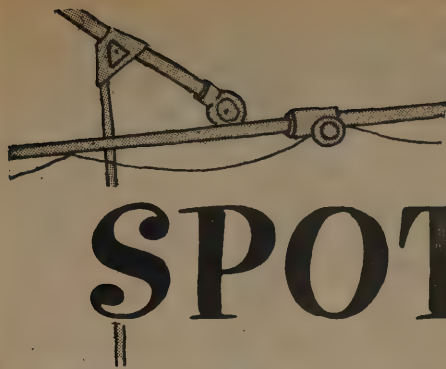
Chain, chain, chain, chain, chain, chain
Chain, chain, chain, chain of fools
Five long years I thought you were my
man
But I found out I'm just a link in your
chain
You got me where you want me
I ain't nothing but your fool
You treated me mean oh you treated me
cruel
Chain, chain, chain, chain of fools
Every chain has got a weak link
I might be weak child, but I'll give you
strength
You told me to leave you alone
My father said come on home
My doctor said take it easy
Whole bunch of lovin' is much too strong
I'm added to your chain, chain, chain,
chain, chain, chain, chain, chain, chain
of fools
One of these mornings the chain is gonna
break
But up until then, yeah, I'm gonna take
all I can take
Chain, chain, chain, chain, chain, chain
Chain, chain, chain, chain of fools.
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●BABY NOW THAT I'VE FOUND YOU

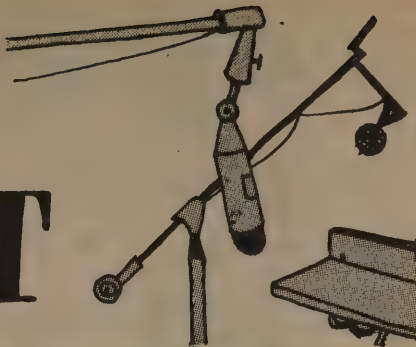
(As recorded by The Foundations/Uni)

**JOHN MACLEOD
TONY MACAULAY**
Baby, now that I've found you
I can't let you go
I built my world around you
I need you so
Baby even though you don't need me,
you don't need me
Baby, now that I've found you
I can't let you go
I built my world around you
I need you so
Baby even though you don't need me, you
don't need me.

Baby, baby since first we met
I knew in this heart of mine
The love we had could not be bad
I play it right and bide my time
Spent a lifetime lookin' for somebody
to give me love like yours
Now you told me that you want to leave
me
Darling, I just can't let you
Baby, now that I've found you
I can't let you go
I built my world around you
I need you so
Baby even though you don't need me,
you don't need me
Baby, now that I've found you
I can't let you go
I built my world around you
I need you so
Baby even though you don't need me,
you don't need me.
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MUSIC SPOTLIGHT



The Beatles

Here are some interesting reader reactions to the "Tex-Mex" thing: Mike Oliveri from Washington, D.C. writes....."Your tex-mex comments really found an attentive audience in me; I've felt that way for a long time but I never thought of the tex-mex angle. I think you're making a mistake by regarding as tex-mex any record that has any one of the three following criteria: (1) the I-IV-V-IV chord progression (C-F-G-F, in the key of C); (2) performed by a Mexican-American group; (3) Spanish words, a Mexican-flavored tune, or a 'south of the border' type subject (like 'Come A Little Bit Closer'). Of course, you consider 'La Bamba' classic tex-mex; it contains all three ingredients. But 'Come A Little Bit Closer' is a respectable song; it isn't any more tex-mex than the Coasters' 'Down In Mexico.' And '96 Tears' and 'Land of 1000 Dances' aren't either. They could have been put out by any trashy group. 'Land of 1000 Dances' is solid R&B written by Cris Kenner. And the low note riff in 'Expressway To Your Heart' could have just as easily reminded you of Fats Domino's riff in 'I'm Walkin.' 'Expressway' is more a combination of Stevie Winwood and the lower Righteous Brother. Tex-mex isn't recognized as a trend because it barely exists except for things like 'La Bamba,' which was a satisfactory record. What's really bugging you - and me, too - is the tiresome I-IV-V-IV chords of 'Sloopy,' 'Get Off My Cloud,' and 'Twist and Shout.' These aren't tex-mex; they're just songs with boring, elementary chord changes. A similar, but more imaginative progression is Curtis Mayfield's I-IIIm-IIIIm-IIIm. Although this was known in popular music, he's the man who introduced it to R & R, just as he introduced IIIm-IIIIm-IV-V (Dm-Em-F-G, in the key of C). A similar thing I use in my song writing occasionally is Vm-VIm-VIIb-VIII. This is like Mayfield's but it functions much differently. Whereas his lifts you up to a peak and suggests that further motion must follow, my progression brings you down to the repose of the tonal center of the key (the tonic or I chord). Another progression I think I came up with is IIIb-VIIb-IIb-VI- for a bridge. Also I like to write a song in, say, Dm and then work the melody around so the bridge comes out in C." Karen Anderson of Elmira N.Y. adds: "This is concerning your February issue 'tex-mex' music. You shouldn't put these down only because they all have an often-used rhythm pattern. The majority of them are bad, not just because of the beat they have, but also due to poor instrumentation and less-than-polished vocals. For example, I agree that a song like '96 Tears' is unbelievably boring - and it's because of the monotonous organ and droning vocal, as well as the beat. 'Expressway to Your Heart,' on the other hand, is musically interesting because the words, although they may be trite, are different, and the song as a whole is professional sounding. These songs get tremendously popular for two reasons: their simple beat and their uncomplicated, easy-to-remember melodies. They're easy to sing and perfect to dance to, and they sell. The public isn't always the best judge of what's music.....I'm glad you've said something about these practically talentless (with a very few exceptions) songs. It's time someone did. No one but HP would dare to. Thanks!"/ Albert King's new single, "Cold Feet," on Stax is beautiful. It's a mid-tempo, driving instrumental, and Albert keeps mumbling things to himself like, "I been hanging around this studio for three weeks, ain't nobody get hits out-a-here but Sam & Dave." / The whole idea behind the term "Beautiful People" is nauseating. / Yech award goes to "It's A Gas" by The Hombres. Best Record is "I Am The Walrus" by The Beatles. □



Albert King



The Soul Survivors

THE BEE GEES



One otherwise nondescript morning, to the clatter of an alarm clock bell, young Robin Gibb awoke, arose and Lo! the world was round and Lo! it rained every day. Now I know and you know (and Manchester readers know in particular) that it rains every day and we all know (Flat Earth Society members, here close your eyes) that the world is round. But please be patient.

Anyway, as if all that wasn't mind-boggling enough, Robin had previously accomplished the amazing feat of making good his escape back to Massachusetts by the simple trick of taking a boat to England where, astute listeners to phonographs and steam radiowill remember, he did all the things he wanted to do.

Now all this would seem to make Robin a cert for a psychiatrist's couch, or at least prime contender for the title, "Nut Of The Year"! However, he's a very happy and contented Bee Gee indeed.

Still baffled? Then you haven't been reading your Bee Gee songbook. For the lazy and illiterate, Robin will explain: "We always try to put ourselves into our records. We've never tried to write anything that wasn't us. What we are doing is sort of writing down people's thoughts: nobody has ever thought of writing down things exactly the way people think.

"Massachusetts," in fact, is not talking about people going back to Massachusetts. It represents all the people who want to go back to somewhere or something. It is all about people who want to escape."

Does it represent Robin and the Bee Gees? "No, not now. It did. But we have already gone back to Massachusetts. When we were not recognized we were trying to escape - to recogni-

Inside



Robin Gibb

tion. That is something we have always wanted. We came to England searching for it and we found it.

"Now 'World,' our new record, is the next step and is completely different from 'Massachusetts.' It's about somebody who knows everything about the world and the story now is, 'Where will I be tomorrow?'"

"It says: 'Now I've found that the world is round and, of course, it rains every day.' He knows what it's all about and has learnt to live with it and accept it. That is completely us. We have found that the world is round and that it rains every day. We've found peace of mind and now we're happy."

Eighteen-year-old Robin, older than his twin Maurice by one hour, indeed looked very happy when I met him amid

the tiger skin rugs and hunting trophies in Robert Stigwood's exotic Mayfair "den."

Scattered round the room, the rest of the Bee Gees were coping with a queue of interviewers, who every now and again would rise, trot across the tigers and leopards, and change partners like a game of musical chairs.

Robin sank his slight frame into the soft settee, shook his shaggy brown hair, lit a king-sized cigarette and prepared to answer my questions, jumping on to each one and expounding at length, punctuating each phrase and grinning profusely.

I touched on the subject of songwriting and that set him off. "We get ideas for songs everywhere and anywhere. It's a telepathy-type of thing with us, sort of written in the mind."

Intrigued, I asked him to explain. "I suppose it's because we are so close as brothers—not like most brothers. It's pretty scary at times and it's not just confined to music. Barry and I can be walking along a street together when we just start singing the same song in the same key at the same time.

"It can be frightening but we never talk about it to each other, in case we put a mental block on it. But we are very grateful for it; we wouldn't like it to go.

"It's incredible, really. We get the same chords running through our minds. Barry will chance on a tune and my mind will go for the same thing. All of a sudden he looks at me and we know we are on the same wave length. It can happen anywhere.

"Ninety per cent of it is mental telepathy. 'Massachusetts' is an example. I had had this line in my mind all day: 'The lights all went out in Massachusetts.'"

Later that night I mentioned to Barry and he said: 'Yes, I know. I've already got the tune for it.' So we wrote the rest of the words together and Maurice did the arrangement."

It all sounded like something straight out of the columns of "Psychic News," but before the sceptics take up their bludgeons, it is a known fact that very close relatives can at times think along the same wave length.

Undoubtedly, the three brothers are close and Robin demonstrates this by continually talking in terms of "we" and "our" instead of "I" and "mine." Nevertheless, it must go down as one of the strangest songwriting methods in pop history.

We turned to more down-to-earth facts about the Bee Gee who describes himself as very temperamental, very creative, a bit of a hypochondriac, slightly neurotic, inclined to be lazy in the mornings, with a dry, goonish sense of humor.

By an odd quirk of fate, Robin, like his brothers, was born in Douglas, Isle of Man. The date: December 22, 1949. "Mum and dad, who lived in Manchester, used to spend their holidays at Douglas and it happened that each time they went they were expecting one of us."

Robin's schooling was spent at such romantic-sounding places as Oswald-Road School, Chorleton-Cum-Hardy, and Cavendish-Road School, Manchester. "I went back there and looked in last week, just reminiscing. It's probably all changed now, anyway."

"I used to love spelling, history, chemistry and astrology. I'm still keen on spelling and astrology. I was interested in the way people spelt things. You know, how everybody spells in their own way." I didn't know, but anyway.....

He continued: "I still read a lot about the planets and follow the space race closely. I used to hate math and music. I was a complete and utter failure at that. We feel music, and there is no feeling when you have to learn."

"Maurice and I sang in the school choir at Christmas carol concerts, and when it came to 'God Save The Queen,' we'd sing together and throw the whole choir."

Robin warmed to the story of the Bee Gees. In November 1956 we were chasing Barry on a bike along Buckingham Road in Manchester and we were talking about these kids who used to sing at the Gaumont Theatre at Saturday matinees.

"We used to watch them every week and we thought: 'Why can't we do something like that?' There were five of us, Maurice and Barry and myself, and Paul Frost and Kenny Oricks. There was a record out at the time, called 'Wake Up, Little Susie' by the Everly Brothers, and we thought we'd mime to that. We called ourselves the Rattlesnakes."

"The Saturday morning came, just before Christmas, and we were going up

the stairs of the Gaumont when Barry dropped the record. It smashed. We thought: 'Great Everlys! What are we going to do?' Barry had a guitar, which he had taken along to help the miming, and he suggested that we go out and really sing."

"So out we went and sang 'Lollipop' by the Mudlarks, and it went down well. We ended up doing five more, including 'That'll Be The Day,' 'Book Of Love' and 'Oh Boy' - and that was how the Bee Gees began."

Robin paused for breath, lit another king-sized cigarette, and continued: "Our next date was at the Walley Range Odeon, when Maurice and I added banjos. Then we did the Palentine Theatre as Wee Johnnie Hayes and the Blue-cats - Barry was Johnnie Hayes. This was in 1958 and we went on doing matinee performances for about two years."

"Then we left Manchester and emigrated to Australia when I was ten. We thought up the name the Bee Gees on the boat and also started writing our own material. We lived in Brisbane, where I went to a secondary school, and after about a year started the group again."

"We played the Speedway Circus in Brisbane and met a racing driver, Bill Good, who introduced us to a deejay friend of his. We did some tapes for his show. He played them and used to get a tremendous number of orders for them, but they weren't released as records."



"Then we got on to television in Brisbane in 1960 with our own show, 'Cottie's Happy Hour,' and we got very big in Brisbane. The three of us played Surfer's Paradise at the Beachcomber Hotel for six weeks, three shows a night."

"Then we went to Sydney, which was like going to London, and did the Sydney Stadium in 1962 with Chubby Checker. It was the biggest break we ever had."

"The first song we ever wrote was 'Let Me Love You.' Our first songwriting success was 'Starlight Of Love,' which was recorded by Col Joyce and got to No. 1. We became an overnight success but our first hit didn't come until 1965, although the Bee Gees were always big TV-wise."

"Our first hit was 'Wine And Women,' a group song, which got to Number 10. We followed that with three complete flops. The first, 'I Was A Lover, A Leader Of Men,' won an award for the best composition of the year but it wasn't a hit."

"We then met Bill Shepherd, who came to England with us as musical director and Ossie Burn, our producer. We were on Spin label and used to record until seven in the morning. 'Monday's Rain,' our first for him, was an absolute flop. Our next, 'Cherry Red' - again, an absolute flop."

"In August 1966 we went into the studio desperate to get a hit before we left for England. We made this song, 'Spicks And Specks,' but Spin didn't want to release it. They thought we were finished, a financial loss. However, it was released eventually and went to the top in four weeks. On January 3, 1967, when we left it was a No. 1 hit."

"It had been in our minds for the past years to come to England. 'Spicks and Specks' gave us the money."

Two welcome cups of tea appeared before us and I gave my hard-working pen a well-earned chance to cool off. Teaput away, Robin picked up the story.

"When we first came over here we went to see a man" - who shall be nameless to save him embarrassment - "at the Grade Organization. He practically threw us out of his office and said we were wasting our time. 'When the Seekers came in here I knew they were going to do something, but you are just another group,' he told us." Pause for that short-sighted gent to kick himself.

"Then Robert Stigwood began to take an interest and was ringing our house every twenty minutes. When he finally got in touch I was the one who picked up the phone. We went to see him and he wanted to do business. He took us over and since February we have never looked back. We would give Robert the world now. He's done wonders for us." □nick logan

(Latest album/ Bee Gees 1st-Atco)

(continued from page 25)

very rare indeed. . . the desire and dream and the determination to live in a world of music.

Nothing could prevent these three girls from persevering and singing. Singing separately in church groups, but mostly as a trio together, has given them a purpose in life few of their contemporaries could match. It gave them a dream, something to look forward to, to help them see beyond their crowded neighborhoods.

Diana and Mary began singing together at fourteen. They were neighbors in Detroit, went to the same church and soon found, through gospel singing and various other church and amateur functions, that their voices blended well. The religious singing carried over to pop tunes at school parties. Soon they were performing in community centers for free, for the fun of it, for the essential experience that would enable them to fulfill their unspoken ambitions.

In 1960, during their senior year in high school, the girls auditioned for Berry Gordy, Jr., just then getting the Motown Recording Company started. Incidentally, they weren't The Supremes then -- just scared teenagers who had to sing. Gordy, who was already well on his way toward achieving a legendary reputation for knowing a good sound when he hears

it, or creating one if he doesn't, told the girls to finish school and then come and sing for him again.

Today, when the girls meet with teenagers who want to emulate The Supremes, they echo Mr. Gordy's words, "Finish school, no matter what you want to do. You don't realize how important your education is." But, at the time, the girls couldn't see how they could possibly get through another whole year of school before auditioning for Motown again.

During that time, however, the girls were given some work with Motown as background singers.

The rest, as the saying goes, is recorded history. Mr. Gordy, true to his word, listened to the girls again. The "something" he had heard the first time had now developed into a true, rich and mellowed Motown kind of sound. Once signed, the girls were soon dubbed The Supremes.

Their first recording enabled them to polish and perfect their singing and to blend with the beat and brass of Motown arrangements. This sensational sound combination captivated young America and has helped catapult the young recording company into the forefront of the record and music industry.

A year of records, that enabled The Supremes to build a small but enthusiastic following, culminated in their first big year, 1964. They'd lived their whole lives getting ready for the dream.

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Individually, The Supremes have diversified and captivating interests. Diana's chief hobby is fashion designing. In the early stages of their career, she designed and frequently made the trio's costumes.

Now, all of their gowns are specially designed for them by leading couturiers.

"But I get in there with a needle and thread, every once in a while," Diana says gleefully, tilting her head back the way she does when she wraps a lyric in velvet.

Mary is an omnivorous reader, loves to cook, and has developed her natural talent for languages. On their international tours, Mary has surprised and endeared herself to fans in many countries by addressing them in their native tongues.

Cindy is most enchanted by travel, and seeing new places and meeting new people. She particularly enjoys writing songs. When The Supremes' schedule leaves her with free time, Cindy takes piano lessons. Like Diana and Mary, Cindy is a sports enthusiast and enjoys bowling. "When I'm home in Camden I get the chance to pursue another hobby, cooking," says Cindy. "I am

the oldest of nine children, seven of whom live at home. Feeding them is both fun and a challenge."

The one transcending interest for all three girls, apart from their firm dedication to music and their delight in performing, is the close ties they have with their families and with each other.

"We've been close for so long, most people think we're sisters," they often remark. With year-round engagements encircling the globe, the girls have little free time. Because they've always enjoyed each other's company, they go shopping together, sightseeing, and "to the theatre when we can."

Double and triple dating is fun but none of the three has met the right boy yet. They look forward to eventual marriage but are too busy now to contemplate it.

"We've had the dream of singing for so long," one of the girls said recently. "Now we have the chance to fulfill it and that's only right. Besides, my grandmother used to say that a person should only live one dream at a time." □ fenton burnley

(Latest album/Supremes Greatest Hits—Motown)

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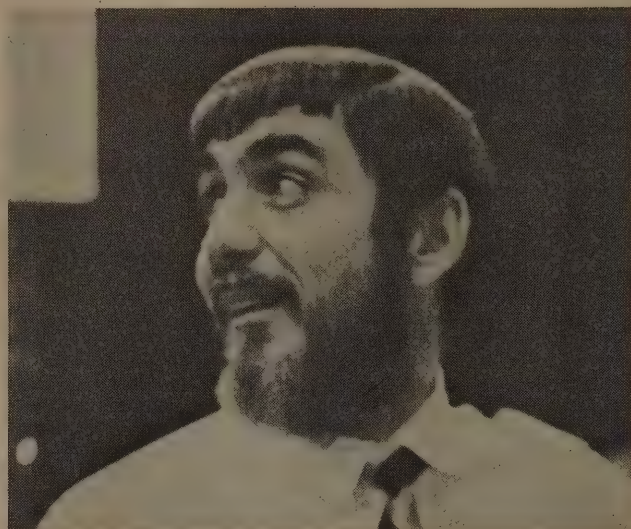
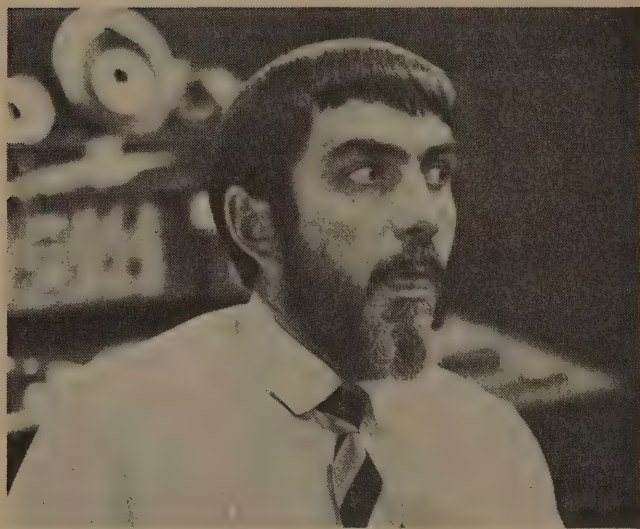
Tom Dowd is a walking encyclopedia on the history of American pop music. In fact, Tom Dowd created twenty years of pop history since he became a recording engineer in 1947. He has been actively involved with the entire rock thing, from Ravens to Rascals, and everything from Parker-Gillespie jazz, Rosemary Clooney corn to polka and Italian music in between. Facts and dates are on the tip of his tongue, and he'll tell you the most incredible stories

you've ever heard in your life.

Tom was born in New York, October 20, 1925 and learned to play piano and bass at an early age. He played in all kinds of bands and loved all kinds of music. After high school he attended Columbia University where he majored in physics. He joined the Army during World War II but ended up in nuclear research on the Manhattan project. Shortly after, he was stationed in Japan studying the effects of radiation.

After the war, Tom returned to school and got a part-time job cutting demo records in a small New York studio. "I cut a lot of foreign language songs," recalls Tom, "and studio time cost fifteen dollars an hour back then. Now you're lucky if you find studio time for one hundred dollars an hour. I learned the craft of engineering by working at it, and the idea of making better-sounding records got into my blood."

Atlantic's **TOM DOWD** *The Real Music Man*



In 1949, radio commercials were booming and Tom lost interest in recording when he had to cut commercial jingles for "Ad people with horrible taste." He got fed up and quit and to this day harbors a strong dislike for advertising people.

But in 1952 he heard the call and took a full time job cutting music again for the Fulton Studio in New York. "We did stuff for all the labels: MGM, Mercury, Bethlehem, Atlantic—all kinds of music."

By 1954 Atlantic Records was big enough to hire Tom exclusively as their full-time engineer. "An interesting point here," says Tom. "In 1952 we were the first to experiment with stereo. They called it Fulton's folly. Then in '54 I found out that Les Paul, the guitarist, had built an 8-track tape machine, and by 1956 I managed to talk Atlantic into buying one. It has serial number two on it and I use it to this day. We cut Chuck Willis, the Coasters and the Drifters on 8-track back then. That machine has produced forty million dollars'

worth of records for us."

Actually Tom is too modest to admit that he produced the forty million dollars' worth of records, but Atlantic thinks so highly of him that they made him give up his hazardous hobby of flying airplanes to insure a steady flow of gold records.

Now, Tom will tell us a little about his extraordinary work:

The groups you encounter today have the two-fold task of singing and playing on records and personal appearances. Also the new groups have two or three lead singers and combine their voices, so that there's change of pace in their programming. When they're recording an album, there's an opportunity to plan different kinds of material.

In the old 1950's days the groups only had one lead singer. Everything was identified with him. So, the music could only be one idiom. We had to scout for very special material and we pretty much exhausted ideas.

I don't think the group era has actually died. It's always been around. There's a balance in the public acceptance of things. Thinking back, I've always enjoyed working with groups—quite often more so than with single artists. You always have to be concerned with what songs the public is buying. Some songs demand a very personal interpretation. You just can't have five people singing certain songs. On the other hand, some songs lend themselves to "sing along."

When I entered the record business around 1947, I recorded the Ravens for three years, and the first time I did them we used a guitar, bass, piano and drums for rhythm accompaniment. The background was entirely different. The rhythm instruments were barely heard on the record because the most important feature was the group or the lead singer. There was no music trickery or color—it depended on their interpretive power. The music was there to accompany and not impede. The Ravens were on another label,

I also remember recording the Clovers and Drifters in 1952 to 1956. We also started the Coasters. In Atlantic's career, the Coasters were a radically different kind of group from the Clovers and Drifters. The latter depended on solely interpreting blues material. The Coasters were the invention of Jerry Leiber and Mike Stoller. They'd write a song specifically for the group and teach each member his part. Then they'd mold a perfect record. That was the first time I ever heard of actual production. We hunted for songs for the Clovers and Drifters—songs we thought they could do well. Leiber and Stoller were the first to motivate that. Today the groups write their own material.

The Ravens' and Orioles' harmony was closely allied to traditional blues harmony which the Mills Brothers and Ink Spots had. This was also the foundation for the Four Lads. Micky Stewart, who managed the Golden Gate Quartet, found the Lads and was amazed at the way they sang those old blues numbers. Mitch Miller got his hands on them, though, and made them more commercial.

A guitar player always accompanied the old groups. He would show the guys all the chords to sing. The Drifters are still that way. Now it's an entirely different concept, but from that same root. Now the guys might not sing as well but they all play their own instruments. Some of the groups, however, can sing well - like the Association, Beach Boys, Cyrkle - and they also have fantastic harmonic concepts. But their singing is directly related to their facility for playing instruments.

I'd say the forerunners of the 50's were Sonny Till and the Orioles and the Dominoes. The Dominoes were gospel and pop rolled into one. Clyde McPhatter was with them when we got him to come over to the Drifters. With the Drifters, Clyde was a pop singer but when Billy Ward had him with the Dominoes, and Clyde sang lead, it sounded like a church meeting.

It went from Ink Spots and Golden Gate Quartet to the Orioles, Ravens and to Drifters, Clovers, the Dominoes, and then the Platters. Now we're talking about groups that had a virtuoso singer and good material. But, you can't forget those little one- or two-time-around groups that contributed so much. The Harptones, for instance, who had a different background. They didn't have those professional roots. These were like New York City groups that learned to sing on the street corner.

Then you've got to think of Bob Gaudio, who was instrumental in the Four Seasons. He had an earlier group called the Royal Teens that did "Short Shorts." They were a street corner group in an entirely different school, but motivated by the Harptones, who

were motivated by the Drifters, who were motivated by the Ravens, who were motivated by the Ink Spots.

In 1946 and '47, we didn't have tape. We recorded right on a disc which was also the master. Tape came in '49 and '50. When we had discs, we only used four or five mikes. One mike would be in front of the lead singer and the group would stand behind him singing over his shoulder. Then you'd put a mike near the horns, one near the piano and guitar, and one near the bass and drums, and sit tight.

Since the disc was the master, you had to be careful not to have grooves that locked or skipped because there was no way of fixing it on the master. The session would have to be done all over. The fewer mikes you had, the less chance of making a mistake. There was no splicing or overdubbing.

When tape came along there was more room for post-remedying errors. Once we had confidence in that, we were setting up fifteen mikes. Now you have lead singer on one track and the background voices on another track. Now you can play around with the harmonies of the group by doubling the effort on different tracks.

When we did Ray Charles, we treated the Raelettes as a group, and Ray also had an 11-piece band. Even though Ray was a soloist and the group was closed-mouthed, humming or ah-ing, that was a step forward in the production of groups in '56 and '57. Then we were doing things with Ivory Joe Hunter, Ruth Brown and Clyde McPhatter. When Clyde got out of the Army, we produced him alone before he went back to the Drifters. They were double-produced records as opposed to little combo records. They employed fourteen strings, eight reeds, five bass and five rhythm. Clyde's "There Goes My Baby" was the first time we did strings and elaborate percussion. That was the first step toward big production.

I don't think bad groups were the reason for the end of that era. I'd say recording techniques changed so much that sounds were beginning to have more of an affect in establishing the amount of contrast that contributed to the feeling of a record. We just kept making records the same old way and these sound things stole the show. I'm speaking of things like Frankie Laine's "Mule Train," Tony Bennett, Patti Page, Rosemary Clooney. Those things Guy Mitchell made with Mitch Miller were group records - "On Top Of Old Smokey," and so forth.

But they were sound-type group records. They weren't just emotional impact things. They had definition and color going through them with the different instruments. We still depended on the groups' emotional impact, and soundies took it away from us. The

public's ears opened to new sounds. So we picked competing methods apart and applied them to what we had. The old methods became sterile. All the background sounded the same, no matter what the group was singing. (Now you've got to think of Leiber and Stoller and their production gems with the Coasters.) Suddenly we were losing ground. The whole industry was going back toward people like Eddie Fisher and Vic Damone.

For a while saxophone breaks were the big thing on records. There were three saxophonists responsible for most of the records. Maxwell Davis played on most of the California recordings. He played on all of the Robbins records. They later became the Coasters. Davis still contributes a lot out there.

Sam The Man Taylor was another tenor player we had a lot of luck with in the East. After Sam, we found King Curtis. Those three men did most of the saxophone accompaniment for the groups in the 50's.

The jazz musicians in the bop era were eye-opening people. In our area, when everything was drying up, the bop musicians had a premonition long before of what we had just begun to do. They used to make fun of us with tongue in cheek. The things they were doing were so fancy and delicate and in good taste.

When Dizzy Gillespie sang bop words, he was making fun of the words the singing groups used. Diz did it so well that the groups turned around and took some of his things. Those doo-wop words came from skat singing—from the jazz era.

Charlie Ventura who was big in the jazz era capitalized on the idea of blending horns and voices. The sax, trombone and three voices were blended like a 5-horn section. Ventura did that on a record called "East Of Suez." That was around 1959, and it was a hit record. The voices could create horn sounds. Two of the singers back then with Ventura were Jackie and Roy who are very big now.

The production was so bad then that you couldn't tell if it was voices or horns. It probably prompted some of the singing groups to use those funny doo-wop words. At that time, the musicians and singers from all areas of music listened to each other.

The old singing-group style can never be revived. It could be recorded for nostalgic purposes but it wouldn't be marketable. It's a whole new world now. I feel I've gone through four generations in my twenty years in the business. People want to hear better things now. The groups today respect the old things and they emulate the best of the old things, but their taste is so astute today. They'd never go back to the old things. □ tom and jim

Have **THE HOLLIES** Lost The *King Midas Touch?*



We were talking about talented performers with original ideas who never received the recognition they deserved and I asked the Hollies, "Do you sometimes feel that some artists are too good for the pop audience?"

"Yes. Very much so," agreed Graham Nash. "I think 'Midas' was too good." "Which?"

"'King Midas.' I'm not being conceited about it. I just think it was a beautiful arrangement, very well played by all the musicians but it just simply wasn't commercial. That doesn't mean that it was a bad record."

"King Midas In Reverse" was the Hollies follow-up record to their highly successful "Carrie Anne." But the dis-

tinct dissimilarity between the two songs apparently confused many of the fans they'd won with "Carrie Anne."

"Basically, you need something that people can get hold of...something that everyone can sing, I guess," said Graham. "On 'Midas' it was a little difficult. You had to hear 'Midas' a lot to get anything from it that you could sing."

The fate of King Midas has convinced the Hollies that their policy of releasing different records here than they do in England is wise.

"In America you can follow virtually the same pattern in a record two, three or more times," said Tony Hicks. "In England each record has to stand on its own individual merit. Although America is coming 'round to this idea more."

"It's very difficult to be able to disassociate yourself from yourself, but we have to because we've been a top group in England for nearly five years and all of a sudden we come over to America where nobody knows us. We have to start all over again," Graham admitted.

"We've tried to start our record career here exactly as we did in England, with good harmonies and singable tunes like 'Carrie Anne' and 'Carousel' and 'Stop, Stop, Stop.'"

Graham paused and wrinkled his brow.

"That's why it was a mistake to release 'Midas' as a single. I think it was a little too far ahead of its time.

"When 'Midas' didn't make it here we suddenly had to have a complete re-think. And 'Dear Eloise' was what we re-thought."

Fortunately for the Hollies, "Dear Eloise" did a little better on the charts than "Midas," and both songs were used as the title of their latest album which is selling very nicely, thank you.

But commercial considerations aside, the Hollies aren't very pleased about the way their American record company eliminated, added to and rearranged the tracks on the album.

"The English album is far better than the American version," said Graham. "The composition that points in the direction of the album is the title track, 'Butterfly.' It's a strange song for us. It's the first solo by anyone in the group. I sing it. The album is called 'Butterfly' in England, and it's all built around that one track. But it's not the same over here."

"And they put one track on, that was recorded while I was ill and I'm not even on the bloody thing," said drummer Bobby Elliott.

"It's caused a major row with the record company and in the future they're not going to interfere with our albums at all. They're going to be



exactly the same as the English albums," Graham said.

In the last year and a half, the Hollies have emerged as songwriters of considerable brilliance. Interviewers and aspiring songwriters can also appreciate their ability to trace the origins of their songs and provide intelligent answers to questions like "Where do songs come from?"

Allan and Graham collaborated on "King Midas."

"Songs always happen in my mind," said Allan Clarke. "I just get a melody and put it to guitar. Then if I find any difficulty in putting words to it I'll pass it over to either Graham or Tony."

"Usually, you get a hook, a catchy line that goes through your mind. You work 'round the hook to get words which will sound nice with it. I found it very difficult to put lyrics to one such melody. I played it to Graham and he said, 'Leave it with me.' Later he came back and he'd written lyrics to it."

One of the more unusual tracks in the Hollies' *Evolution* album is "Lullaby To Tim," with a quivering vocal

that was played through a tremelo and an amplifier.

"I have a son named Timmy. One night I put him to bed and he started sleeping and I just wondered what was going on in his mind," Allan related. "About a month later I was in Sweden traveling in the back of a car and this idea came back to me. I had a little riff. I thought, 'What does he dream about?' I thought that being a kid he's bound to dream about things like fairy tales, so I wrote the song about that."

The Hollies work very closely with their arrangers. "But often we already have the arrangements in our heads when we write a song. We knew where we wanted the horns to play on 'Lullaby To Tim.' I already had the melody which I put onto the track as a guide for Mike Vickers to write the horn parts. It sounded so good that we left the voice on with the French horns."

Songs turn up somehow in the strangest places. The quaint and beautiful song about "Ye Olde Toffee Shoppe" was written by Tony and Graham in a nondescript, out-of-the-way hotel in New York where many rock groups

stay to avoid being mobbed by fans.

In 1966 Graham went to Morocco in Northern Africa. While he was in New York in December 1967, he finally wrote a song that was inspired by what he'd seen on a train ride from Casablanca to Marrakech. Properly recorded, the "Marrakech Express" could be a hit single. But rather than use the actual instruments of the area, Graham would like to recreate the instrumental sound vocally so they can perform the song in person. You'll probably hear it in the next Hollies album.

"We're approaching our next album in a different way," Graham said.

"We're sneaking up behind it," smiled Bobby. "We're approaching it as a whole work. All the works are related if you care to find out the meaning of the songs. The order in which they've been put has been well thought out. And we're going to supervise the actual packaging of the album ourselves."

It should be worth waiting for. □
don paulsen

(Latest album/*King Midas in Reverse/ Dear Eloise - Epic*)

PROCOL HARUM

Opens Up



Robin Trower & Barry Wilson



ROBIN TROWER

Robin Trower has a face like a punchy boxer who stepped into the ring once too often. His friend, Barry Wilson, doesn't like his nose. But Robin's is a good-humored face and like Robin's career it's taken a few knocks in its time.

Despite all, Robin is a bright, interesting character whose voice is raw and unpolished, belying the good sense he talks. He admits to being an introvert, is shy about pushing forward an opinion but welcomes the opportunity to talk for himself.

For the first time in his life Robin is making good money regularly. But he doesn't, and never has, worried about filthy lucre. "I've only worried about it if I haven't had enough to buy food. I've been pretty well off occasionally and generally fairly comfortable. But I starved once or twice in the old days.

"That was due to bad management's

not giving us our money. I've been conned many, many times and I'm even a little scared nowadays. When you've been conned a few times you get wary. Although we've got a good organization now, sometimes when things go a little wrong, the memory of the old days come back and I worry.

"Once it's been done to you, you never trust anybody completely again. It's a lesson you learn and you never forget."

Cynical, perhaps. Realistic, certainly. But Robin's an old pro. He's never done, or even considered, anything but music. "The only time I did anything that wasn't pop was when I did nothing after the Paramounts broke up. I just sat around getting myself together, trying to find where I was going.

"The setup at the end of the Paramounts was just so wrong I had to get out, then get away and think for a time. I've always known I would make it. If I didn't believe this I couldn't go on. Look, five and six years ago we were playing James Brown stuff, and before the Beatles came we were doing all that gear; it broke big and we just got left behind. I'm twenty-two and I've been playing since I was fourteen. I've been a full-time musician since I left school.

"Then I formed a three-piece group to play the stuff I was writing. It was like Hendrix in format, but my music is nothing like his, and I thought that at last I was going to get somewhere.

"I called Barry Wilson, and three days later Gary Brooker called me. Being a blues guitarist, I didn't think I'd fit into Procol Harum but, like Barry, as soon as I heard what they were putting down, I knew we were right for each other."

Obviously, Robin was happy with the Procols. What do they think of him? Barry Wilson, old friend and hyper-critical adviser, tends to see him less as a person

than a musician and says: "He's the finest guitarist in the country, in his own style. He's completely original, completely sincere in everything he plays."

If this sounds like a rather sickening, mutual admiration society it wasn't intended that way. It's just an assessment built up from years of working together. "And as a person he's the same, completely honest, sincere."

Robin is also a cool character. He doesn't get visibly upset; he looks hard and long before he makes up his mind about a situation or a person. He seldom blows his cool. If somebody upsets him he doesn't shout or scream; he mentally shrugs and figures that he'll probably never see the person again, so why bother getting involved?

He doesn't go to people to make friends; if they want him they come to him. He doesn't have a lot of friends, nor does he make friends easily. He doesn't court popularity.

Barry and Robin are seen as a pair. They complement each other. "It's because he's the drummer and I'm the guitarist, and we're doing much the same job in laying down the beat," says Robin. Almost everything he says that concerns people and relationships is translated into the context of the group. He gives the impression that all else is secondary to the group, its music and his role within that whole.

"But Barry and I don't have a lot to do with each other outside the group," he explained. "Once the gig, practice or interview has finished the group go their separate ways." Robin likes it that way, he reckons you can get too involved and that's bad. "We don't go out together. We have to be ourselves, as our private lives are getting smaller all the time. That's part of success."

"I enjoy success inasmuch as I'm now in a position to play to people that I respect and that is what success means to me."

Robin says something as a pure statement of fact which others would interpret as gross conceit. For instance: "I always felt that I would be a great guitarist." Bald, matter of fact, but to him a self-evident truth. After all, it's what he's been working towards for so long, and his own faith in himself has, he feels, been vindicated within the scope of Procol Harum. He'll feel that he's living up to his own high standards as long "as I blow our manager Keith Reid's mind every time I play. As long as he digs what I play I'll be happy."

Occasionally he realizes that what he says could be misinterpreted. "I don't want to sound big-headed. Although I like a lot of people and what they do, I don't dig them, so they don't mean that much to me." In other words he acknowledges other people's work and its importance but he doesn't always follow the ecstatic eulogies bestowed on it by the press, public and "business." He forms his own conclusions with reference to his work and tastes.

Robin is a loner. He says: "I try not to meet people outside my own circle." And it's a small circle.

One feels that he's got his own scene together, that he is intimately involved in it and that what others say, or do or think doesn't concern him. He admits that he has a superiority complex, but concedes it with a quiet grin. He says that he doesn't think about himself that much and that he only thinks about others when they affect him. A strange paradox.

Robin Trower is one of the most difficult people I've ever interviewed. It's almost impossible to get under his skin. He doesn't laugh a lot, doesn't gag. He takes things seriously. But he is NOT a vain or conceited person. He's just very aware of what he's got to do and how he's got to do it.

He's a challenge to talk to, he's different, disinterested in the wider scope of life outside what he's involved in and obstinately single-minded. An easy person to like for his honesty, a difficult person to know for his own protective shield.

A musician's musician and a musician's person. Happiest in his own company or in the company of those he knows, likes and, as far as he'll let himself, trusts.

Robin Trower is the enigmatic member of the Procol Harum.



BARRY WILSON

"I'm B. J. I'm a drummer. Twenty years old. I love playing music in any circumstances - in a studio, on stage, it makes no difference. I don't particularly

love photo sessions and interviews because I never know what to say, really. People just don't ask us the right sort of questions."

Barry J. Wilson, Procol's drummer, one of the latest additions to the group, and, so far an unmined source of interest. B.J., as he is known, has a humorous face that smiles easily; not an instantly handsome one but attractive and mobile, worth listening to, something that few have taken the trouble to discover. He has opinions and there are things he wants to say, misconceptions he wants to clear up.

There has been some controversy about the fact that the two new Procols - Barry and Robin - were part of Gary Brooker's old group, the Paramounts. There have been denials of this fact in the press.

"I think we must tell the truth," Barry admits wryly. "Both Robin and I were in the Paramounts but the fact that I was in the Paramounts has nothing to do with me joining Procol Harum. Nothing whatsoever. Nothing!"

"Procol needed two new people - a guitarist and a drummer - and so we auditioned for it. Obviously Gary knew us because we'd worked with him for four years. But Gary would make no comment about us whatsoever and we were chosen out of all the people who auditioned by the other two in the group, who had never known us. Gary didn't think it fair that he should make any comments about our ability."

"It wasn't a case of our being Gary's friends," he stressed.

Barry was with the Paramounts a long time, and between leaving them and joining Procol Harum he played with three other groups, including Lulu's backing group, George Bean and the Runners. "Then I left the last group, Sands, and I was off to America. I didn't know what I was going to do; I just wanted to get away from England. There was nothing here for me. Because I couldn't be happy with what I was playing I kept changing groups."

At which point Robin Trower, Procol's new guitarist, takes up the story. . . .

"I got a little band together and felt that I was really getting somewhere, except that the other two members weren't good enough. So I phoned up Barry and told him, 'this is it. We're going to go this time,' and I wanted him with me because he's the only drummer as far as I'm concerned. And then three days later Gary called me." After that the two friends joined Procol Harum. And America lost Barry Wilson.

Barry is a dedicated musician. "I've been playing since I was about fifteen. I've never considered another form of employment." But England was looking thin as far as he was concerned. He couldn't settle into the right scene, and after five years of trying and getting nowhere, you start doubting your own abilities, start wondering if you shouldn't chuck it all in and sweep roads.

America looked promising and Barry admits that it was more than just the music business over there that attracted him. He has a girl friend in Los Angeles who "means a lot to me." Then along came Gary Brooker's phone call out of the ether.

"I must admit I had my doubts about me fitting in with Procol Harum. I had never heard what they were like apart from 'Whiter Shade.' I knew they'd be good because Gary would never do anything that wasn't good. My doubts were dispelled. I knew from the first number. The group has a great telepathy going, not a conscious one, but they can sit down and jam anything. A blues - anything. We were together and fitted into each other perfectly."

As a musician he knows where he's at and where he's going. But has this young man - whose life has been so inextricably interwoven with music, gigging up and down the country, playing for peanuts and occasionally being conned out of them by crooks with flash smiles - come to any conclusions about himself?

"We're all mixed up, trying to sort ourselves out and think about so many things. It's impossible to say about me. Anyway, who's interested in what I do or say? Nobody, surely?"

And what about other people's opinion of him? Robin comments: "He's the backbone of the group, being the drummer. He's the forceful drive. I couldn't play with anybody else. He knows exactly what I'm going to do; he can read me like a book."

Barry enjoys success "very, very, much." After all it's taken long enough to arrive. "I've seen the whole bit, all the crummy parts, everything. Now it's here and I never really thought we'd deserved it before. I always knew I'd make it one day."

Barry seeks respect from the other members of the group. What they say and think matters to him. Who does he respect? "The Beatles, that's the obvious one. Oh, it's too varied to say. I personally respect Ravi Shankar, B.B. King, Dionne Warwick. I could go on forever."

What are his hopes and fears outside music? Is he scared of death? "No, not at all." Poverty? "No. I'm afraid of being disliked by anybody; I like to be liked and admired as a musician. I meet a lot of phony people who say, 'Hello, Barry.' There was a guy the other day I met, for about two minutes, I think, and he was slapping me on the back and calling me Barry as if he'd known me for years."

"He was saying, 'Give me your phone number, Barry, and I'll give you a ring when I get back to town and we'll get together.' I just couldn't figure it out; I'd never met him in my life before and he obviously didn't like me as he didn't know me at all."

"Therefore he must be impressed by what I am or what he thinks I am. I don't like it. You can suss them out the minute you meet them, and then ignore them."

What character traits does Barry have that others don't like? Robin again acts as an informed source. These two are like a serious Morecambe and Wise. "He's loose," Robin comments, "not like me - tight and together. He's more outward going."

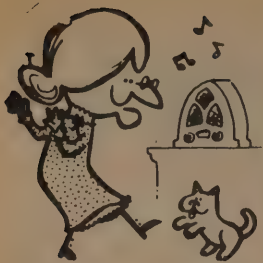
Barry takes it up: "I try to be tolerant with people. I try to see the best in them. I don't like violence in people."

Robin steps in again: "Yes, but the thing with you, Barry, is that you do tend to get a bit hung-up if someone does you wrong. Like that time some guy pinched our cab in Paris you blew up in a moment."

"Yes," Barry agreed without malice or embarrassment. "I lose my temper. Not very often - I'm not quick-tempered but when I do lose it, wow! I get annoyed at myself because I think I'm not good enough. I'm a musical perfectionist. I think I could be better - which is a great thing, I guess."

A perfectionist, Mr. Wilson and, if he would admit it, a romantic. But a romantic with a tough, steely streak, a cynical self-doubt, and an extreme caution born of years in a hard business, trying hard to get to the top. Now he's there he's playing it very cool because B.J. is not one to let it all blow up in his face. □

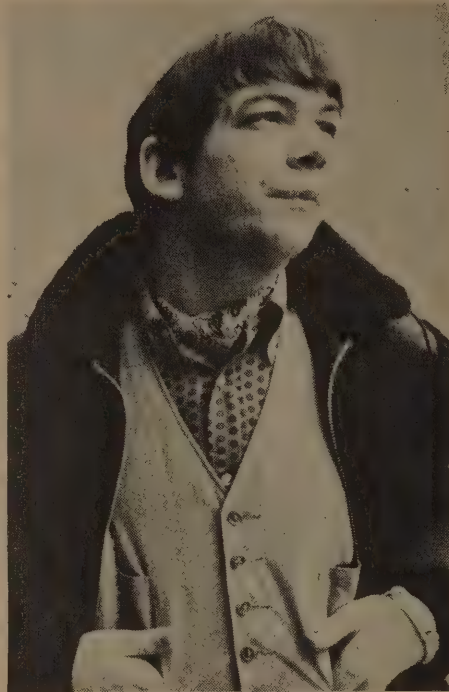
francis gaye
(Latest album/Procol Harum - Deram)



GRANNY'S



Grace of the Airplane



Eric Burdon



Aretha Franklin

Hi! I have lots of news about *the Beatles* and a whole bunch of other people, so let's get on with it... *George Harrison* finally has a solo movie assignment. He's writing the sound track music for "Wonderwall," a British movie directed by a friend of his, Joe Mas-sot...*The Beatles'* "Magical Mystery Tour" got poor reviews from TV critics in England but the average person (none other than Person Belgrade) said that "their enthusiasm far outshines the show's slight amateurism"...*Herman* put a clean shirt on and attended the wedding of *Hermits'* drummer *Barry Whitwam* to lovely 22-year-old nurse *Dale Leckey* at Swinton, Lancashire. That's nice...*The Smothers Brothers* may not be doing their extremely successful Sunday night TV show next season because they object to excessive interference and censorship by the network. I hope the boys return. Their sharp satire and the exposure they give rock groups are both needed on television...*The Beach Boys* did their Christmas shopping in London after they'd played at a UNICEF benefit in Paris... Actually, *Florence Ballard*, the ex-Supreme, didn't sign a recording contract with her old boss, *Berry Gordy, Jr.*, as I reported a few months ago. Florence is now recording for ABC Records...*The Tremeloes* were in South America the last time I looked...If anyone knows what happened to *Mitch Ryder's* old group, the *Detroit Wheels*, especially the talented guitarist, *Jim McCarthy*, please let me know...Among the 6,000 people who attended *Otis Redding's* funeral in the City Auditorium of Macon, Georgia, were *James Brown* (who, like *Otis*, was born in Macon), *Aretha Franklin*, *Wilson Pickett*, *Little Stevie Wonder*, *Carla Thomas*, *Percy Sledge*,

Sam & Dave, *Jackie Wilson* and *Tousaint McCall*. The pallbearers included *Joe Tex*, *Arthur Conley*, *Joe Simon* and *Johnnie Taylor*. *Booker T.* played organ. *Simon and Taylor* sang...*Dusty Springfield* was voted the top female singer in the international polls of the two leading British music publications, *The New Musical Express* and *The Melody Maker*. Her new Philips album, "The Look Of Love," is really superb...*Bill and Bob Cowsill* are now record producers. Their first project is the title song for the MGM move, "The Impossible Years." They'll also produce a new group, *The Scoundrels*. Isn't a scoundrel something like a rascal?...*Brian Jones* got off his narcotics charge in London with a \$2,400 fine and three years' probation... Also in London, the Beatle-owned boutique, *The Apple*, is doing swell business and the boys are thinking of starting a chain of stores selling hippie clothes, jewelry, records, books and psychedelic stuff. They're also considering a chain of nightclubs...Blues fans in New York had a treat recently. In one week *The Paul Butterfield Blues Band*, *The James Cotton Blues Band*, *Richie Havens* and many great stars were at the *Cafe Au Go Go's* annual Blues Bag. Across the street at the *Bitter End*, *The Electric Flag*, *An American Music Band*, made their New York debut. *Muddy Waters* was at the *Electric Circus*, and at *Steve Paul's The Scene*, *Blood, Sweat & Tears* and the *Chambers Brothers* held forth. *Moby Grape* were at the *Village Theatre*, too. That's quite an earful...There's been talk of serious internal dissent in the *Jefferson Airplane*...*The Four Tops* are recording some of their hits in Spanish for release in Spain...*John and Lorey Sebastian* are listening to the

GOSSIP

Got any questions
about the stars?
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A Beatle!



Eddie of the Rascals

pitter-patter of forty tiny feet. Orpheus, their fat St. Bernard, and Kahuna, their floppy-eared Golden Retriever, just had ten puppies...

Janis Ian sang all her songs and played guitar and piano and received very tasteful backing from the New York Rock & Roll Ensemble at her very nice concert at Philharmonic Hall.....John Lennon's books were adapted for the stage by England's National Theatre. One person (not Belgrade) who saw the show reported that "some people were in hysterics—but not many.".....Now that pop music has begun its international integration with groups like *The Jim Hendrix Experience*, which is 2/3 British and 1/3 American, and *Influence*, with members from Czechoslovakia, Italy, Ireland, England and XANTAU, you can expect even more interesting conglomerations. There's the Big Three, with members from the United States, Russia and Great Britain. A harmonica player from Red China wanted to join the group, but they wouldn't let him in. Four boys from Israel, Egypt, Greece and Turkey call themselves *the Impossible Dream*. And wait till you hear all the great rhythm & blues groups from Siberia and the Polynesian Islands.....Country Joe & The Fish were invited by Mick Jagger and Lord Harlech to play at a benefit in London. Eric Burdon & The Animals and Procol Harum also performed....Warning: Don't be fooled by the little gold sticker on the latest Mitch Ryder album that reads "Contains complete uncut version of 'What Now, My Love'." The album version doesn't contain any dirty words or anything. It's simply fifty seconds longer than the version that was played on the

radio a few months ago. The entire album is a big disappointment. It's surprisingly unfortunate that a talented performer like Mitch who can generate such excitement in person just doesn't come across on records....Barry Goldberg has left *The Electric Flag* to produce records. Elvin Bishop left the *Butterfield Band* to start his own group in Chicago.....The Young Rascals' concert at Madison Square Garden drew 16,000 people and grossed \$65,000. The group was backed by a large orchestra, and Eddie's brother, Dave, made his first appearance with the group, singing "Once Upon A Dream," the title of the new Rascal album....There's a very, very strong similarity between the Cowsills' "The Rain, The Park And Other Things" and a track on the *Electric Prunes'* Underground album titled "Big City." Which came first?...

...Frankie Valli's "To Give" was recorded with a 54-piece orchestra That's nice.... Stevie Winwood left the *Spencer Davis Group* to form Traffic, and now Dave Mason, Traffic's singing, song-writing guitar and sitar player, is leaving to become a producer, writer, arranger and singer for Island Records in England. Traffic will continue as a trio..... Phil Ochs filmed an ABC-TV special on political satire... The Pink Floyd tours the U. S. this spring....I'll bet you were wondering when I was going to get around to mentioning the *Monkees*.....There, I've mentioned them.....The Herman's Hermits' movie, "Mrs. Brown, You've Got A Lovely Daughter," will finally be released sometime this spring....Paul McCartney and Jane Asher took a holiday in Scotland..... □

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Lonnie McIntosh was born in Harrison, Indiana on July 18, 1941 but the family soon moved to Aurora where he went to school and spent most of his life. He got his first guitar, a ten-dollar Lone Ranger model, when he was four years old and by the time he was six, he was singing and playing country western music with his brother Alvin and sisters, Berlis and Audrey.

Lonnie credits a blind boy named Ralph Trotto, who lived across the street, as his first big influence. Ralph opened his ears to different styles of music and the two often performed together at a local hotel. By the time he was fourteen, Lonnie had an electric guitar and his own rockabilly band and they appeared on a country TV show in his hometown. "We did stuff like 'Blue Suede Shoes,'" says Lonnie. "Then we went on to nightclubs. I was pretty young and my parents didn't like it too much. But I was making more money than my dad, so they pretty much let me be. Sometimes I played country gigs too with my older brother, Alvin."

"Memphis" was one of the songs Lonnie and his band performed, and in 1963 a field man for Fraternity records in Cincinnati happened to hear the band do it. He talked Lonnie into coming to Cincinnati for an audition with Fraternity president, Harry Carlson. Needless to say, Harry flipped, and two months later "Memphis" by Lonnie Mack became one of the all-time giant instrumental hits.

LONNIE MACK

Four Years After "Memphis"



HP: "Memphis," your one big record, has kept you going ever since 1963.

Lonnie: Yeah, we've been going ever since, touring all over. We've been through New York, Canada, the West Coast. But most of the time we stayed in the Midwest. There's a lot of ballrooms there. Right now I'm getting a new group together. I had three horns a couple of months ago. But they got married or drafted.

HP: What kind of a band do you have now?

Lonnie: Right now I've got bass, organ, drums and myself on guitar. I'm rehearsing three horns now. I'll get two trumpets and a tenor man that can play alto and baritone. The horn thing is really starting to happen now. The bands are all over the South. Some of the bands have ten and eleven pieces. We've been

talking about recutting "Memphis" with horns.

HP: I bet even the original version would go again.

Lonnie: Well, it's been about four years now. So it's about time. If we update it a little and put in a boogaloo type beat and the big horn sounds, I think it would go. We cut some vocals, too. We do an old Sam and Dave song called "No More Pain." We slow it down and make it a real heavy R&B thing.

HP: Why do you think horns are getting popular?

Lonnie: It's been here all the time, I think, especially in the South. When we first went on the road with "Memphis," everybody had horns in Louisiana. Wayne Cochran's band had horns in Shreveport back then. The colored sound is stronger now than it's ever been

and they have always had horns.

HP: Do you think this will push guitars into the background?

Lonnie: Not really. It's not like the old days when we had soloists like Syl Austin and Sam "The Man" Taylor. Now, the horns are just used for the big sound. Guitars are still used for strong lead stuff. I sure hope it doesn't effect solo guitar, because I don't blow very good horn.

HP: How long have you been playing guitar?

Lonnie: All my life. I started playing when I was six years old. I could hardly reach around the neck. My whole family plays. My brother is real good on guitar. We all played country western music. That was back where I was born in Harrison, Indiana. It's a real country area there. We moved to Aurora and my

brother had a country band. He had some Nashville musicians that went on to be something. Then Elvis and these guys came out and I switched over to rockabilly. Then I went to rock and roll and rhythm and blues or soul music.

HP: Did you always have a band?

Lonnie: I've had a band since I was thirteen. We always played around different little things.

HP: With a country western background, how did you develop an interest in R&B?

Lonnie: Actually, I think country and western and R&B are real close. It might not sound the same but the basic idea is the same. They seem so far apart when you're playing them, but the basic thing is blues. I play a lot of blues tunes now that have country and western runs. But nobody really knows it.

It all seems to come from the South, the New Orleans stuff. It's been around for a long, long time but now it's in a progressive stage.

HP: Since "Memphis" came out, you must be a very accomplished guitarist now.

Lonnie: Well, I try. You can never get good enough in my book. I learn something new every day.

HP: Who were some of the guitarists that influenced you in the beginning?

Lonnie: One of the guys who is great but never had anything to do with my style is Chet Atkins. I also listened very close to Howard Roberts and Wes Montgomery. Then there was a blind guy in my hometown, Aurora, Indiana, that helped me a lot when I was younger. He was out of this world. Some day I'd like to help him get a record. He can play anything from country western to way-out jazz.

HP: Can you play all different styles?

Lonnie: I do a little. I don't have a chance to when I'm traveling. The people expect to hear what they want to hear. When I'm home, I love to play classical music. I have a Spanish guitar that I fool around with.

HP: Do you think you would attempt a variety of styles in an album?

Lonnie: We've talked about it but we're afraid the public won't want it. We've also talked about cutting different albums with different styles. Like a jazz album and a country album.

HP: Who do you listen to on records now?

Lonnie: I like Otis Redding a lot and the real heavy R&B stuff. I listen to Howard Roberts a lot, too.

HP: What got you interested in R&B?

Lonnie: Back when I was playing rockabilly stuff, getting away from country western, I worked with a colored fellow. He had a real good group and he asked me to sit in one night because his guitar player was sick. It was on a show with Lloyd Price. It was a big nightclub in Cincinnati. 3300 people showed up. I was kind of lost. I didn't know what I was doing but I liked it a lot. After that I went down and listened to the band practice and I learned a lot. It ended up that I started working, so I hired this guy to play sax for me. I started to get more and more interested in it.



HP: Who are the guys in your band now?

Lonnie: Dave Byrd plays organ with an electric bass attachment. It's much fuller than a regular bass. It's actually a piano bass. Then I get a drummer whenever I can. We're actually a trio now until I get the horns.

HP: Is it difficult to support a large band?

Lonnie: It's not as bad as it used to be. If it's kept down to five or six pieces, a lot of places will hire us. We've recorded tons of stuff with up to twenty-five pieces plus twelve voices. It's all in the can now. We just cut an instrumental version of Wilson Pickett's "I Found A Love," with three horns and three voices. We might put that out instead of "Memphis."

HP: Are you playing the same equipment now that you used on "Memphis?"

Lonnie: Yes. It's a Gibson Flying V guitar. They only made twenty of them at the time. I used that one on "Memphis" and I still use it today. I also have a Baldwin, a Dobro, a Fender. I've been using

a Magnatone amp ever since I can remember. I use it on gigs and in the recording studio. I don't use any fuzztones or any of that stuff. I like it all straight out because I like to repeat it in person. I don't like studio gimmicks.

HP: What would you say distinguishes your style from others?

Lonnie: I like to do a lot with my left hand and not so much with my right hand. I hit a note and double it to get faster action. It sounds good and I can do a lot more.

HP: Who are some of your favorite guitar players in pop groups?

Lonnie: I can't think of any but I like Steve Cropper who plays on all the Stax records.

HP: Where do you do most of your live work now?

Lonnie: Mostly in the South - colleges, dances and nightclubs. We just came back from Oklahoma and Texas and we'll be going to Florida next. We still do quite a bit in Canada and we work with Chuck Berry once in a while. We know

all of his songs and, of course, we have a lot of fun doing "Memphis" together.

HP: Did you learn anything by playing along with records when you were just starting out?

Lonnie: When I started out, there weren't too many records available. I picked up my style myself by messing around with a combination of all these things I was interested in. It just came out the way it is now.

HP: When did you get your first electric guitar?

Lonnie: When I was twelve years old. But I had been learning to play on my brother's electric. My first one was pretty bad. It had a huge neck on it.

HP: What do you think of the Monkees?

Lonnie: I wish I had their money. I'm not a big fan of that type of music, but for what they're doing they're real good. I don't play that stuff though, so I don't understand what they're doing. Everybody's got their own special taste. I've been raised up with blues and once you get interested in soul music it's hard to get interested in anything else.

HP: What do you think of the Beatles?

Lonnie: I think they're real good. I don't especially care for their overall sound, but they write beautiful songs. "Yesterday" was an excellent piece of material but I think Sam and Dave did it best.

HP: Do you still listen to old records like Bill Hayley and Little Richard?

Lonnie: We did a long time ago. But now I try to keep up with whatever is happening. Sometimes we'll play the old things, like Richard, on a job. Richard is great. We do one of his more recent songs called "Without Love" that knocks me out.

HP: Where do you like to play the best?

Lonnie: I love Florida. That's my favorite. I like to fish and sort of lie in the sun when I'm down there. I have a boat in Miami. I just get in that boat and let it go and catch a few fish. There's nothing like it. I love to hunt, too, with a bow. I think I can hit a barn at fifty yards. But I don't get to do that too often. I'm off the road maybe six weeks a year. □ jim delehant (Latest album/The Wham of the Memphis Man - Fraternity)

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Rhythm of Rock

(continued from page 19)

thmic patterns with a Mexican flavor, and
established for good the role of the rhythm
guitar (pioneered by such rockabilly stars
as Carl Perkins in 1956). Though it's
been done to death over the years, in the
late 1950's Tex-Mex was the most re-
freshing thing going in white rock. The
early records by Buddy Knox, Jimmy
Bowen and the king of them all, the late
Buddy Holly, were much copied, and there
appeared many interesting blends of Tex-
Mex with Southeastern rockabilly and
other styles.

There was a gradual trend away from
the Latin syncopations that marked the
style at the beginning (they're heard in
most of Holly's work) toward more even-
ly hard-driving rhythm, the eight-to-the-
bar feeling in which the "ands" became
nearly equal with the four main beats. You
can hear this in the Everly Brothers rec-
ords, from the first hits, "Bye Bye, Love"
and "Wake Up, Little Suzie" (1957), to
"Bird Dog" (1958). Ricky Nelson's rec-
ords, made with a superb studio back-up
group, settled into a very crisp and com-
pelling straight-time groove; "My Bucket's
Got a Hole In It" and "Just a Little Too
Much" are standouts.

Then there was the Philadelphia sound.
Like the Monkees of today, such singers
as Frankie Avalon, Fabian and Freddie
Cannon were exploited more for looks and
personality (via Dick Clark's "American
Bandstand" TV show) than for musical
talent. Their record producers sought only
to produce the most widely salable prod-
uct. The fact that most of their records
are in straight time is evidence of the uni-
versal acceptance of this rhythm in the
late 1950's.

By 1959, in fact, the rhythmic mold of
rock was pretty well established. Many
changes were to come, especially in the
bass. But the drums, and the basic con-
cept of time, had settled into a groove
that was to hold with few if any changes
during the next three or four years, and
with relatively minor refinements thereafter.
The Twist, and all the great dance crazes
that followed it into the 1960's—the Mon-
key, the Jerk, the Watusi, etc. etc. — cer-
tainly did a lot to draw the over-21 au-
dience back into rock, but none of them
occasioned any great rhythmic change in
the music. The difference between the var-
ious dances, in fact, became so slight that
by 1967 the whole idea of doing a par-
ticular dance with a name to it became
obsolete, as dancing became a matter of
free expression.

The major rhythmic event of the 1960's
has been the strengthening and broadening
of this rhythmic mold by the addition of
a new instrument—the electric bass guitar,
commonly called the Fender bass (though
many other firms besides Fender make
worthy bass guitars). With the amplifica-
tion used in the 1950's, it had been dif-
ficult to hear the acoustic bass used by most
groups, even with a pickup. About all the
bass could get through was heavy single
notes right on the beat. The subtleties,
if there were any, got lost. The electric
bass guitar, however, could be amplified
on the same terms as the standard elec-
tric guitar. Also, being smaller in size,
it was easier for the player to get around
on, and more suitable for fast repeated
notes and scale passages.

The development of electric bass was no
instantaneous process either. The first
groups to use it—Negro R&B bands as
well as white instrumental groups—used
it only in the most rudimentary fashion,
duplicating the square parts that had been
played on acoustic bass since the beginning,

or doubling guitar parts sometimes. But
gradually people began to see its pos-
sibilities. The concept of riffs, short syn-
copated patterns repeated over and over,
began to grow in bass playing. Balanced
against a steady drumbeat, the riffs had
a totally different and much more driving
effect than the lighter syncopations of the
mid-1950's. As bass parts got to be more
interesting, they were given more promi-
nence, being played and recorded louder,
especially on R&B discs.

For the rock world as a whole, there
is no doubt that the most influential mod-
ern bass player is Paul McCartney. Mc-
Cartney can take credit not only for es-
tablishing a cogent musical style on the
instrument, but also for bringing it up
to the "front line," making it equal to the
guitar in prominence. Visually as well as
musically, McCartney provided the first
inspiration for at least half the electric
bass players going today.

Meanwhile, less publicized but equally
valid advances in bass playing have been
made in the R&B field, and R&B players
like Duck Dunn (of Booker T and the
M.G.'s) and Tom Coghill (studio man in
Alabama) are often hailed as the best in
the business. On records like "Hip Hug-
Her" the bass is easily the most important
of all the instruments.

Today, the normal pattern is for the
bass to get a rhythmic groove going to-
gether with the bass drum, and this is
the unvarying foundation on which the
whole record is built. The bass makes
harmonic changes but does not change
the riff, repeating it throughout the tune.
This pattern is then punctuated, regularly
or freely or both, by the other drums and
by rhythm guitar, keyboard or whatever.
The old straight time pattern—1 and 2
and 3 and 4—continues to rule with an
iron hand, but there are variations here
and there. Lately, for example, it has be-
come the style to strike all four heavy
beats with the bass and snare drums to-
gether in unison, with less emphasis on
the "ands." This is often called "Motown
style" drumming. Also, many drummers
such as Mike Cark of the Byrds have
given up the orthodox style of holding
the sticks in favor of a forehand stroke
— a seemingly clumsy technique but one
which works in practice.

And the future? Well, soul music is in a
beautiful rhythmic groove that it does not
appear about to shake. But the more ex-
perimental kinds of rock are showing some
strong signs of shaking. In the past couple
of years, many musicians who have ex-
perimented widely and wildly with har-
mony, lyrics and tones have, however,
been content to go along with the standard
groove rhythmically; the need to play for
dancing has certainly been a factor here.
But other groups have begun to crack
the time barrier—at least occasionally.
This especially goes for groups that have
brought other idioms of music into the
rock world. The Mothers of Invention
especially, and the Beatles (on "Within
You Without You," for instance). The
very free jazz rhythms of John Coltrane
and Gary Burton are also beginning to
have an influence. Spirit, a new West
Coast group, does things now and then
that are free rhythmically as well as har-
monically and melodically. And as more
and more people get into free-expression
dancing, it seems likely that more and
more groups will get away from that heavy
straight-time beat, and into new and no
doubt equally heavy things. On the other
hand, it seems unlikely that all the pos-
sibilities of straight time have been ex-
ploited already. So there's plenty of room
for rocking—here, there and everywhere. □
barry hansen

British Beat Forum

(continued from page 16)

ideas. Ambidexterity of hands and feet is the thing, though. You've just got to practice until it comes naturally."

For Keith Moon, equally dynamic drummer with the Who, ambidexterity is the key-note also. "I try to get the two hands working independently because you get so many people who only really play with their right hand and that's ridiculous. The main advice I have is to keep your wrists flexible and you can only do this by practice. I practice every night when I go on stage! I used to listen to other drummers but I think the main thing to aim for is developing your own style."

Keith's kit consists of nine Premier drums, including two bass drums, three cracked cymbals and a cow-bell. "The cymbals are cracked because I hit 'em too hard but I keep 'em that way because I like the sound!"

Good organists in Britain are few and far between but the undisputed king of them all is Georgie Fame, the country's most soulful musician. He started off on a Hammond L-1 but has been playing a M-1 model for the past year or so. "I'm now thinking of getting a bigger one, the A-100 which is portable and yet has most of the variations and modifications like the big

ones that Jimmy Smith uses. They've put the draw-bars along the top which gives you an extra octave or an octave-and-a-half, and so then, with that, you can really go berserk! Sometimes I find my fingers running off the keyboard so that's why I want a bigger one, but Jimmy Smith's type would really be impractical for the kind of gigs we do."

Georgie's advice to those thinking of taking up the piano's big brother is to treat it as an organ and forget the similarity to the piano. "The finger action is much quicker and you don't have to follow the note all the way down. I get involved with sound, and on the organ you can do practically anything. It's up to the individual. It's best to learn piano first and then adapt what you've learned to the organ, and, you know, there are some really good organists who are terrible piano players. The piano is a more physical instrument but you get the harmonies off the piano in the first place. I used to listen to records of all the organists but I don't now, unless I'm in a special sort of mood. You can learn a lot from records but it's best to listen to the overall value of the music."

Alan Price, who used to be with the Animals and now leads his own dis-

tinctive group, is one of the few organists of any merit in the country. He plays a Hammond M-100 organ, "because it's the smallest one with draw-bars for both manuals. Cheaper organs have just one manual, and so the left hand is so powerful that you can never hear the right hand. This way both hands can be heard equally."

Alan says that beginners can only be advised according to how much they can afford to spend on an instrument because the cheaper models are somewhat limiting. "Basically, though, I'd say don't try to play like a piano because it's different altogether. You should try to get a percussive feeling going with the left hand because it's hard to feel any kind of time with the organ."

He also advises experimenting with tones. "The best thing you can do is to watch someone who is a good player and who constantly alters all the tones. You'll see that a good player alters the tone almost as many times as he puts his fingers on the keys."

"But the organ is a very difficult thing to play properly; the piano is much more sensitive. It's hard to be original and playing beat music you have to limit yourself to what's easiest. That's why this time thing is so important." □ valerie wilmer

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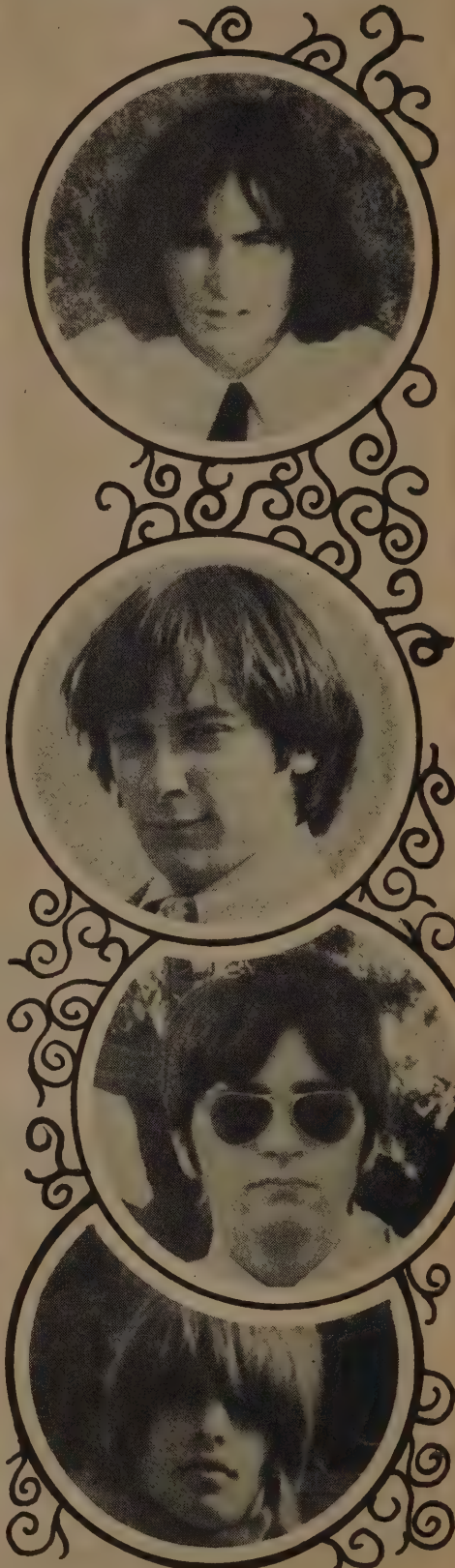
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New Legitimacy To Pop Music



THE LEFT BANKE

Four young men who have become trademarked by a big, well-produced sound, the Left Banke, see the growing size of pop music orchestrations and productions as leading pop music to new acceptance in circles that never before paid attention to teen-oriented sounds.

"Teen, or pop, or rock music has always been something that people in other branches of the music world went out of their way to disown. It seemed like everyone over twenty-five or so, or anyone who considered himself 'cultured' would put down beat music before even giving the better records a chance," explained Left Banke lead vocalist, Steve Martin.

"But the scene has started changing within the last year. A lot of the rock recordings today really are well put together from a musical standpoint. Where a few years ago almost anything with a driving dance beat could make it, no matter how contrived it was, today kids are more sophisticated, and only get turned on by records that can hold water lyrically, and musically.

Bass player Tom Finn explained, "Pop music still has its own characteristics that set it apart from classical or folk...or opera. But it's starting to take ideas from all of these. The Beatles are starting to write numbers that are almost like symphonies. I hear the Who is experimenting with a teenage opera. Our own numbers take a lot from the Baroque and classical musical periods."

"When you begin to narrow the limits between different kinds of music, you begin to get new 'converts,'" explained Drummer George Cameron. "Four years ago there were folk fans and rock n' roll fans. Then the Byrds came along and created folk-rock. Now folk-rock, too, has sort of disintegrated. It hasn't disappeared, but the good parts of it have merged with Baroque, with hard-rock, even with psychedelic, and made a new 'conglomerate' kind of music — and the folk fans, blues bugs, and rock addicts all have joined hands and are together today as "pop" fans. New art forms don't grow up overnight, but always take things that have been successful in the past and change them.

Today's "pop" music is just a step in evolution — but for the first time since rock music has been around, classical progressions and orchestrations are being used. The artists that have been able to use these classical points in their pop music, and who have done it well, have gotten new admirers for our kind of music — from the ranks of people who only used to like classical music!

"One day, maybe, there'll only be one kind of music, because all of the different bags we have today will burst, and get collected up in a giant vat, and get stirred around, and come out as one great, big happy bag!" That's the thought of Rick Brand, the group's "wise old man and chief morale keeper." He continued, "If that happens, though, it'll be a catastrophe for the record companies."

Leader Steve summed up: "I think that what's happening is good for music. Now all sorts of people are starting to listen to our pop sounds, and it's a good feeling to know, for example, that Leonard Bernstein digs what's happening. (Leonard Bernstein singled out the Left Banke as one of the most sophisticated pop music groups in the country on a TV Special earlier in 1967.) The fact that the recording studio lets a four-man group have such a big production has dividends for the live concert-goer, too, I think. A group can't be successful if its records are dynamite and concerts leave a lot missing. We learned this the hard way in the beginning, because that was the case. We still have a lot to learn, but I think we're coming along, and we're learning how to make our stage act and our stage manner serve as a more than adequate substitute for the orchestra that's left behind in the studio. Other groups are doing this, too, and it's all adding a lot more polish, professionalism, and respect to the pop scene."

This seems to be the ONE respect in which all the Left Bankers agree: pop music is changing, and along with that change (for the better, they insist) are the minds of a lot of people who never found anything worthwhile in pop before! □ Ken Schaffer

(Latest album/The Left Banke - Smash)

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A BEATLE ENGINEER



Time was when your average pop group would saunter lazily into the recording studio, fool about for a couple of hours, and not be too fussy about the quality of the sounds they committed to wax. But, like so many other aspects of the music business, the Beatles arrived and things were never the same. Whenever the four hirsute Liverpudlians set about doing anything, it's with an air of total involvement and professionalism. Making a record is no exception.

It was the Rolling Stones who turned them on to one of the best recording studios in Britain. At Olympic Sound, a Barnes, West London, studio, specializing in recording film soundtracks, Keith Grand and Eddie Kramer hold sway over the control panel. Sometime ago they had the pleasure of working with John, Paul, Ringo and George on "All You Need Is Love" and "Baby, You're a Rich Man." Here Eddie recalls it like it was:

When we did "Baby," the whole track was completed that same night, mixed and everything, and voices put on. This is very unusual for them because they normally take two or three days to do a track. They'll spend a day recording, do the special mixing with guitar and special effects, and so on, the next day, and then the last day they'll do the final mixing of voices. This time, everything was done

at the session.

They're fantastic people to work with, very professional, very co-operative, and they have incredible musical minds. Paul, for example, plays *ridiculous* piano, approaching everything in a very direct way. His approach may be unconventional but it makes such sense. "Baby" didn't have the bass on the first time around; they dub it on later, which seems quite a clever way of working.

Then John - when we were doing this track he was actually in the control room with a microphone, so that he could sing the lyrics to the others in the studio. To edge them on he used to say, jokingly, "come on, Beatle people," which had everyone in stitches! It was very sweet.

On that track, all those backwards-sounding effects you can hear are not really backwards things. They are forwards things created in the studio with special fall-back effects and heavily compressed drums. Various instruments were all played live in the studio and by trickery we've got it to sound backwards. By "compressed," I mean that, when you're recording a voice track which has a very high dynamic range and you want to hold this range down, you compress it or put it through a limiter so that it comes out more even. You just hold the top and bottom ends down, so to speak, so that it'll cut

through more. If you overdrive the compressor or the limiter, you get very peculiar sucking and drawing effects; and used with discretion on certain things, it can make them sound backwards. It's just a normal sort of studio gimmick that everybody uses, but it just depends on how you use it.

Generally the music will tell you what to use, but sometimes with the Beatles, they'll ask for a particular thing. They're very good when they work in the studio. They'll say, "How about altering that bass sound a bit? Can you make it bassier or topplier, or can you make it harder? And can you compress the drums a bit?" And you find that your ideas grow from there. But towards the end of "Baby" we use a special sound effect where you have a very wavery piano note that keeps on cropping up. That's an Olympic Sound special! At the end of the session, all the engineers ended up playing percussion of some kind. You can hear it all on the record.

The thing about the Beatles is that they're serious about making a record. When they come into the studio they sit down right away at their instruments. We laid out harpsichord, piano, organ and mellotron for them, and they seem very dedicated. A lot of groups seem to treat the studio time as rehearsal time but, although the Beatles do that in a way, too, they record at the

same time as rehearsing, and everything they do is a sort of logical step until it builds up to what they really want.

They come in and they kick it about in the studio and, once they've got their basic sound, they say, "OK, let the tapes roll" and we just let 'em roll for about half an hour. When they record, they count themselves in, and when they get to the end, they go, "One, two, three, four," back to the top again - no break. Then, after half an hour, they hear the playback. If it's a good take, they'll play that back. It's just so that they've got a complete record of everything they've done. Actually, on the last take, on the four-track master of "All You Need," it just goes on and on.

"All You Need" was done basically for a television program for which we laid down the backing track. George played violin, Paul played Spike Heatley's five-string bass, which he picked up in the studio, George Martin played piano and John played harpsichord. Ringo, of course, played drums. He's the quietest of them all, very unassuming, very nice and gentle. What I found out, first of all, is that whenever one of them writes a song, he'll take charge of the session. In this case it was John, with a lot of advice from Paul.

They take charge completely, but George Martin is the guy who interprets their ideas. He's like a sounding-board for them and he'll get their singing ideas into concrete musical form with arrangements and things. Without a doubt, he really is the fifth Beatle. I should imagine that he has a very retentive memory and just goes home and writes the arrangements. I'd always thought that they had a talent for playing many instruments, but it was not revealed until this session that they can play them as well as they do. The string things on "All You Need," for example. They were a follow-up from what George was doing on the violin.

Paul, I suppose, is the most forward and the most aggressive, though not in a nasty sense. He's aggressive in the sense that he likes to push things and get them done. John is the most introvert, with the most acutely developed mind and a biting humor which is apparent on the sessions. George is very nice; he's got no particular quirks. He's very interested in Eastern music, of course, and he likes jazz a lot. They really are great musicians. Take Ringo, for instance: his sound just happens. You just stick the mike in front of him and you don't have to equalize the sound or anything. It's the same with Paul's bass. You just put a mike in front of the bass and it's there; you don't have to alter the sound at all.

They're developing all the time. The sky's the limit for them. □valerie wilmer

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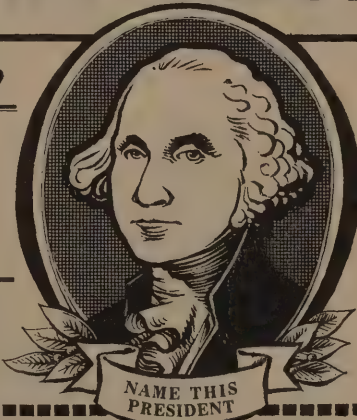
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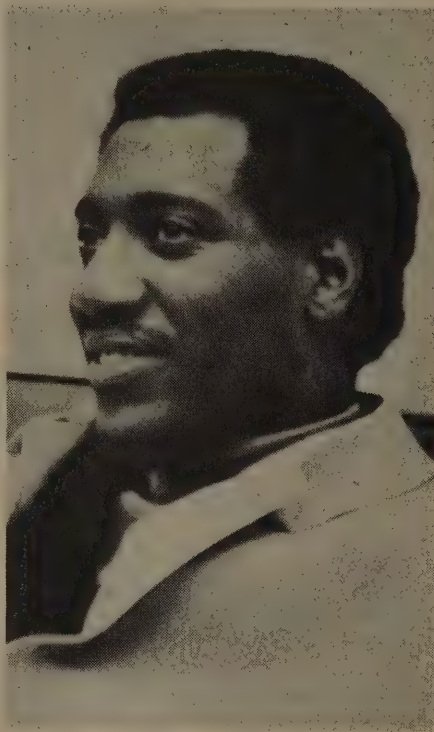
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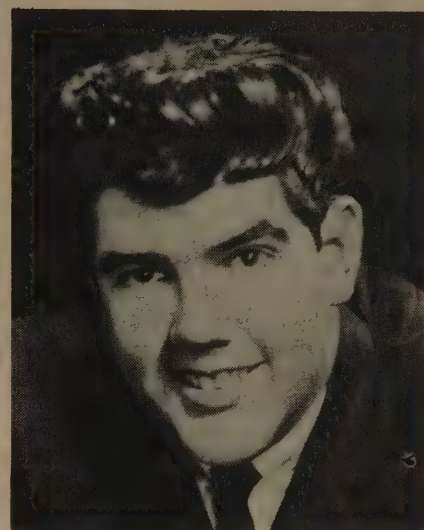
MY Favorite Records



By Otis Redding

(Otis gave us this information several months before he was killed.)

One of my favorite albums is "Revolver" by the Beatles. I love the way they do "Yesterday." Another one is "Sam Cooke At The Copa." He really knocked me out the way he did "Try A Little Tenderness." I also love "Nobody Wants You When You're Down And Out." I chose to do "Try A Little Tenderness" when I heard Sam do it on that album. But "Yesterday" is my all-time favorite. I also like "Day Tripper" by the Beatles. My favorite singer now is Little Johnny Taylor. He's gonna be a big singer. He's the one who did "I've Got To Love Somebody's Baby." My favorite instrumental group is the guys that record behind me, Booker T. and the MG's. In gospel I like the Swanee Quintet. Anything they do is real soulful. I like Reverend C.L. Franklin and the Staple Singers, too. In blues I like B.B. King. If he lives another forty years, he'll be working and recording all that time.



By Lonnie Mack, lead guitarist

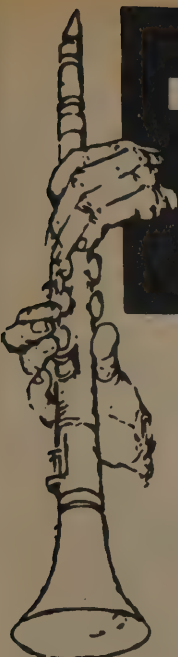
One of the albums I really like is "Ray Charles In Person" on Atlantic. That's the best album he ever made. To me that's really how Ray Charles feels. It's really him. "Drown In My Own Tears" is my favorite. It just knocks me out. I listen to it so much the record's all worn out.

Another album is one you probably never heard of, called "The Lee Orlando Trio" on the Premiere label. They're from Denver, Colorado. These guys are the best musicians I ever heard. They're sort of like the Ramsey Lewis Trio but they're just out of this world. The drummer tore my mind up. It's just piano, bass and drums. They don't have a guitar but it still knocks me out.

Then there's an Otis Redding album where he does "Shake" and "A Change Is Gonna Come."

Now I'm starting to turn to Sam & Dave. I just got their "Soul Men" album. That's a beautiful album. We do quite a few of their songs. One of my favorites by them is "When Something Is Wrong With My Baby." To me Sam & Dave are the best performers to come along in a long time. Whenever I get the chance, I go to see them.

Then, of course, there's James Brown who's always knocking somebody out. I think his best album is "Live At The Apollo" on King. □



By Don Paulsen



KING CURTIS

Even before he was a teenager, King Curtis had his first taste of the soul-filled music he was destined to play for a lifetime.

The sounds he heard when he was just twelve were Lester "Prez" Young's wailings on the tenor saxophone.

Today, King plays his own horn - a tenor saxophone - in his own style - and the soul is there as big as it was in Young's playing.

What lies between that day when King heard "Prez" cooking on the tenor and today, when he stands at the controls of a vast musical empire as a composer, recording artist, singer, music publisher and accomplished guitarist, is a typical success story.

Born Curtis Ousley on Feb 7, 1934, he started as most boys do, in his junior high school band. He began with an alto sax, a gift from his parents, but switched to tenor sax when an opening occurred in the band. He formed a high school combo that became the most popular group in his home town of Fort Worth, Texas.

He practiced every spare minute he got, and yet somehow managed to maintain a superior scholastic average. . . . so high, in fact, that he was offered several college scholarships.

King eschewed them all to accept an offer from Lionel Hampton to go on tour with his band. On tour with Hamp, constantly learning, performing and practicing, King's road led to New York.

In New York, Curtis saw a greater chance to further his musical career. He studied harmony and theory with a private teacher, and spent time playing with some of the great musicians who were in New York. It was about this time that King Curtis started to record. He is responsible for many of the exciting saxophone solos that were such an important part of the great vocal recordings of the 1950's. Nowadays most instrumental breaks seem mighty tame by comparison.

His playing was in demand by some of the biggest names in the recording world. The performers this young man has accompanied read like a Who's Who of the early days of rock and roll, before guitar groups and big recording studio orchestras became predominant. Curtis has recorded with Bobby Darin, The Coasters, Brook Benton, Ruth Brown, Chuck Jackson, Ben E. King, The Shirelles, Clyde McPhatter, The Cadillacs, LaVerne Baker, Connie Francis, The McGuire Sisters, Andy Williams, Sam Cooke, Nat Cole and many others. He recorded on about a hundred and fifty hit records and became the most sought-after tenor man in New York.

During this time, Curtis established himself and his group as a major attraction on the nightclub circuit in New York and recorded numerous hits of his own, including "Soul Serenade," "Soul Twist," and "Monkey Shout."

After playing all over the country, Curtis developed a sound and repertoire that he calls Soul Inc., which is one of the most imitated small bands sound in the United States. A performance by the band will include the blues, bossa novas, ballads and classics with a pop treatment. In nightclubs, King Curtis band is a sensation.

Curtis, known throughout his career as an orchestra leader and saxophonist, still amazes his disciples when he picks up a guitar and displays his own vocal ability.

In concerts, Curtis - who is articulate and eloquent - is able to present a program that is entertaining, informative and dignified. Curtis presents a blues program that is the basis for much American folk music and jazz. The music, both vocal and instrumental, ranges from the unaccompanied lament to the newest of blues variation.

There is no real boundary to music except quality, and Curtis, a real conscientious craftsman in everything he does, proves this with his versatility in performance and recordings.

(Latest album / King Size Soul - Atco

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Platter Chatter

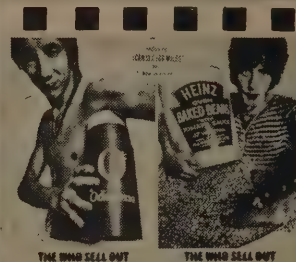
A GIFT FROM A FLOWER TO A GARDEN should dispel the Donovan-Dylan comparisons forever. The second record ("For Little Ones") in this two-record set is mature Donovan. It evokes images of the British sea coast and the inborn naturalist soul of its human inhabitants. Donovan is a lighthouse keeper, a binocular bird watcher at heart, and reveals a future glimpse of himself in these lines from "Starfish On The Toast": "Far along the empty beach the tide has left a world. Old men in tweed find study there. Holding whelks and periwinkles tingling in his hand, little does he know they hold him too." His songs with guitar and flute are perfect. The first record is gentle and jazzy. The music and Donovan's voices are pleasant but the words are often a little pretentious. "The Land of Doesn't-Have-To-Be" has Donovan's tasty words, though: "The eyes of sight can't see, it's over the trees. You'll be there by tomorrow's breeze." Good to listen to over and over, especially when you're in the mood to lie in warm sand and watch the seagulls all day. (EPIC L2N-6071) □

THE WHO SELL OUT has a very funny album cover. Pete Townshend is rubbing on a king-sized stick of Odorono "that turns perspiration into inspiration" and on the album there's a song ("Odorono") about a girl who couldn't make it in show-biz because her deodorant failed her. A lot of these songs show Townshend's admiration for Beach Boy choral harmony ("Tattoo," "Relax," "Rael") but with more guts. The best Who stuff is hard rock like "I Can See For Miles" with Ventures' basic rhythm guitar, bass and drums. The Who can get raunchier, though, because Townshend is vicious. "Sunrise" is a different Who song featuring a soft vocal and rather complex acoustic guitar - very melodic. The Who is good, if only for their Gully Jimson humor, and overall it's a better album than "Happy Jack." (DECCA DL 4950) □

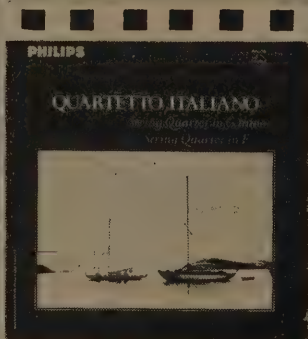
BORN UNDER A BAD SIGN is gentle, but persuasive, Albert King. Albert is from the old school of blues singers, a little Jimmy Rushing with a touch of Arthur Prysock. He's sweet and a little sad on an unusual ballad treatment of "The Very Thought Of You," and the Stax house band shows its versatility in an old ballroom dance style with mellow horns and piano. "Personal Manager" is another ballad, but Albert proves to be the cajoling lecher whispering through his teeth, rather than the sweet, sad loser. On "Laundromat Blues," the tempo is up a hair, and this time Albert is just plain mad at his woman. From the title tune through "Cross Cut Saw" and "The Hunter," his smooth vocals and tense, screaming guitar build good feeling contrasts. The Stax band is beautiful throughout. (STAX 723)

SOUL MEN has to be the greatest understatement ever concerning Sam and Dave. Now that Otis is gone, Sam and Dave have an open highway. On this album, they keep the gas pedal to the floor all the way. "That's what I got the hard way, and I'll make it better every day," they tell us in "Soul Man," and go on to create a milestone album. Each track is better than the last, with perfect pacing. "Broke Down Piece Of Man," "Hold It Baby," "Don't Knock It," and "Rich Kind Of Poverty" are rhythm gems and the unpolished duo keep it earthy. "I'm With You," a Loman Pauling song, has great rolling rhythm and serves as a good humor piece for Sam and Dave. Cropper, Jackson and Dunn have to be the best rhythm men anywhere. Stax band is beautiful again and producer Porter & Hayes should get a medal. (STAX 725) □

QUARTETTO ITALIANO plays Debussy's string quartet in G minor and Ravel's string quartet in F. (Small band and Franco Rossi wails on cello - yuck, yuck). Really, this is incredible music and an excellent album to begin a collection of classics with. If you have ever heard "La Mer," the Debussy quartet here sounds like a preliminary sketch for his gigantic tribute to the wonders of the sea. These are simple pieces to listen to, and despite their length they're over all too soon. The quartet creates amazing moods with just two violins, viola and cello. This might start you hungering for more orchestral music, so beware. (PHILIPS PHS900-154) □



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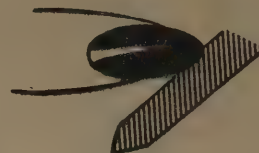
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JAY & THE TECHNIQUES

The seven-man outfit is headed by Jay Proctor, a 26-year-old Philadelphia-born vocalist who has been in close touch with music almost all his life.

"My mother used to sing in a choir and always took me with her to the group's performances," Jay recalls. "And, too, there was much encouragement from my father."

Jay knew for sure that he was in for a musical career after forming a group

with several friends in the late 1950's. "We appeared soon after on a show sponsored by the local boys' club and did a thing called 'Handbone'," he says.

"Then, a man heard the group sing, liked us and had us cut a record. As a result of this we got to sing once in a while on local radio station WAEB."

From there, Jay played in other outfits in the Pennsylvania area until he helped form the Techniques with fellow

member Karl Landis. Today the act is in constant demand at all times, partly because of the electrifying stage show put on and partly because of the sincerity of each member.

Besides Jay, the others making up the group are Landis, 19, Chuck Crowl, 19, George Lloyd, 25, Ronnie Goosly, 18, Dante Dancho, 19, and John Walsh, 19. All of them live in Allentown and its environs. □



JOHN FRED & THE PLAYBOYS

There is always room at the top for one more and they are on their way: John Fred and His Playboy Band; the record "Judy In Disguise (With Glasses)" on Paula Records.

Soul is a word so often used these days it has almost lost its meaning. When you see John Fred you will fully understand the meaning of "soul." He is the manifestation of both visible and oral soul. His Playboy Band (comprised of Jim O'Rourke, Joe Miceli, Harold Cowart and Tommy Dee) completes this picture of "soul" by effectively augmenting the usual rhythm section of bass guitar, organ and drums with horns (two trumpets

and a baritone sax) to create the total sound of R&B and contemporary music.

During the last several years John Fred and His Playboy Band have utilized every moment of their time. During the day they are students at LSU at Baton Rouge, La. During the evening and weekends they are professional entertainers with a capitol "E."

John Fred completes his formal education toward becoming a basketball coach this year. Standing 6'5", and being so proficient at the sport, he was voted a High School All American and this was the logical choice of careers. But his great love and talent lies with being a performer. □

THE DOORS

Talk Music

"I have a theory," said John Densmore, "that your personality is expressed in the kind of instrument you play: Like, if you're a drummer you like to hit things. If you're a guitar player you like to pick on people."

"Ooooooo," said everyone in the room, wincing in mock pain at the strained humor.

"What about the organ player?"

"Well, there's a difference between an organ player and a piano player, I think. Piano is kind of percussive. Organ is much more flowing. There's holding of notes," John explained. "Of course, Ray plays both so it's hard to say."

The young musicians sitting around joking are none other than the Doors, a dynamic group famous for a harsh, biting style of music that has been called "theatre of cruelty" and "de Sade rock." But offstage, Ray Manzarek, John Densmore, Robby Krieger and even black leather-clad Jim Morrison are really nice guys.

They're kind to interviewers too. If you ask them the proper questions they'll even tell you a little about how they record. This is what the always articulate Ray had to say: "When we go into the studio we never really know exactly what we're going to do. We think, 'What should we put in here?' and 'what should we put in there?' and everyone has some idea one way or another for a different line or a different sound. It's never definite."

two in the afternoon to two in the morning."

When the Doors are appearing at a nightclub they prefer to do just one set per evening. "You can put all of your energy into that one set rather than having to hold back some and keep a little in reserve for the second set. You're not afraid to do everything that there is to do in one full, tight

set," Ray said. "In two sets you tend to dissipate yourself and three sets is ridiculous."

"We're warmed up as soon as we start. We're all just ready to go," explained Ray. "We're all into it from the moment we start. It's just a matter of how long we can keep our energy level up."

When a group improvises as much as the Doors do, how do they keep their sound together?

"Ah, well that's the trick. That's where it's at. That only comes with the musicians knowing each other and knowing what's right for the particular song that you're playing," said Ray.

"You can't get it by discussing it," added John. "After a band has been playing together for a year they can just feel it."

"You've got to really know your own instrument before you can get into any kind of improvisation....either by yourself and doubly so for group improvisation," Ray advised. "I guess that if there was anything to say to young musicians, first and foremost, is you've got to master your instrument."

Many young musicians are being influenced by the Doors so we had the group tell us how and why they chose the instruments they play. By the way, don't be surprised if you see the Doors playing instruments other than the ones they mention in this article. Creative musicians are always trying something new.

"I like Gibson guitars best. Mine has a solid body, although I may switch to a hollow body. Six strings. I use light strings," said Robby.

"I use all kinds of amplifiers. Whatever is around. The biggest one. Fender and Jordan are good. I've played through some good Vox amplifiers, but I'd prefer to stay away from them."

How did Robby choose a Gibson?

"That's the only one I've ever had, actually. I looked around and all the good guitar players seemed to be using Gibsons. I think they look the best and I think they have the best prices for their guitars."

"I have a Gretsch drum set," said John. "Just a regular set. But I do use a Ludwig snare drum. I think they really make the best snare drums. Rogers drums are good but I don't like the sound of their snare drums. Ludwig snares have a real heavy sound. Rogers sounds like a little snap."

"I use Zildjian cymbals. I like to use a medium thin crash and I like my ride to have rivets."

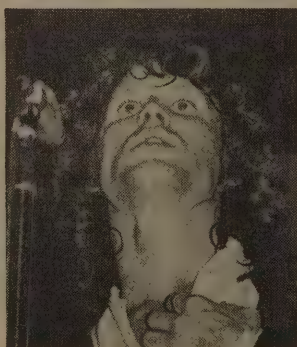
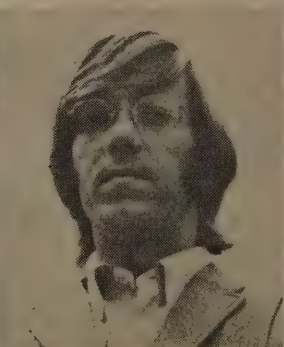
"There's some new cymbals out that are supposed to be as good as Zildjian. They're called Piaste. But you have to get formula 602. If you don't get that in Piaste cymbals they're lousy, kids."

"I like wooden drum sticks with plastic tips. I don't like them real heavy. Every time we go somewhere and I use someone else's drum set these guys always have these huge tree trunk sticks. I'm used to thin ones. You can get the same power with thin sticks. You just snap your wrist."

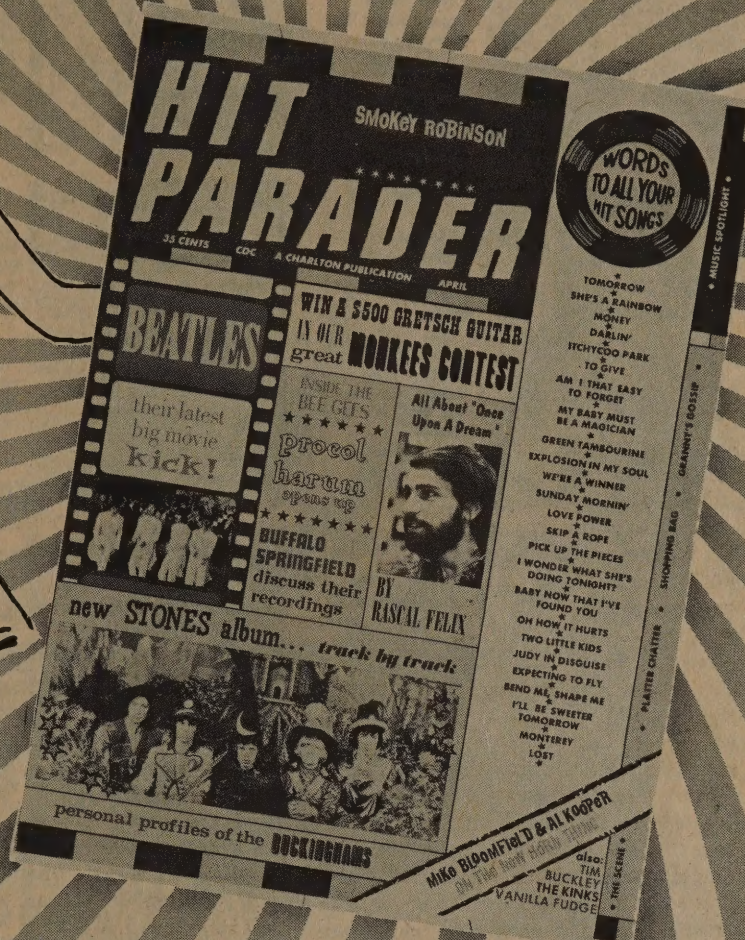
"I play Fender piano bass and a Vox organ. I like the Vox because it has a flat top and the bass can sit on top of it. It has the best organ sound. You can't get it to sound like anything other than an organ. There are a lot of organs that you can make sound like all kinds of instruments, but they don't sound like organs. The Vox is good if you want a good, straight organ sound. That's all I used on the first album," said Ray.

"It's not so much a matter of sounds as it's what you play. That's where the infinite variation comes in - your choice of notes rather than choice of sounds." □ don paulsen

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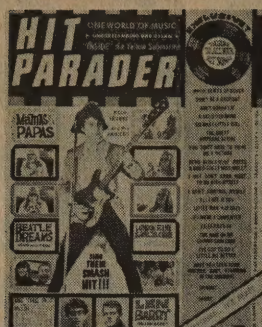
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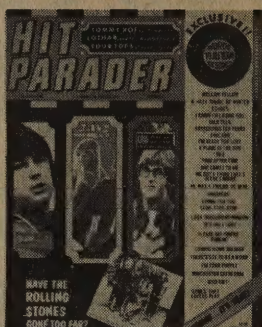
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JANUARY, 1967

Mama's & Papa's,
Bob Dylan
Beatles, Temptations,
Gary Lewis,
Sonny & Cher

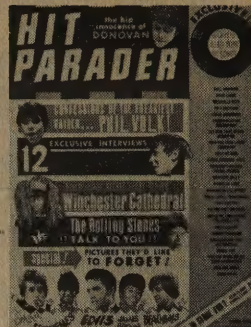
"Dandy"
"Have You Seen Your
Mother, Baby"
"Airplane Strike"
"Little Man"
"Go Away Little Girl"



FEBRUARY, 1967

Rolling Stones,
4 Tops, Lothar,
Beach Boys,
Otis Redding,
Tommy Roe

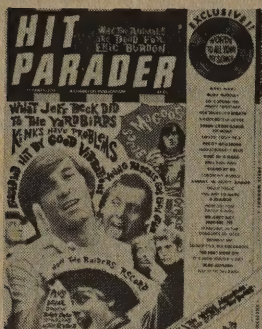
"Mellow Yellow"
"98.6"
"Stop, Stop, Stop"
"Hazy Shade Of Winter"
"Talk Talk"
"I'm Losing You"



MARCH, 1967

12 interviews,
Donovan, Stones,
Ex-Byrd,
Ex-Raider,
Old Photos

"I'm A Believer"
"Nashville Cats"
"Good Thing"
"Words Of Love"
"Mustang Sally"
"Grizzly Bear"



APRIL, 1967

Young Rascals,
The Cyrkle, Kinks,
Youngbloods,
Wilson Pickett,
Raiders

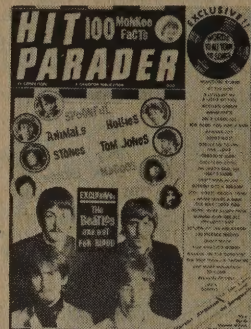
"Ruby Tuesday"
"Kind Of A Drag"
"Green, Green Grass"
"For What It's Worth"
"Snoopy"
"Tell It To The Rain"



MAY, 1967

Beatles Want Out,
Monkees, Donovan,
Royal Guardsmen,
Beach Boys, Who,
Spencer Davis

7 Monkee songs
"Penny Lane"
"Epistle To Dippy"
"Darlin' Be Home Soon"
"Kind Of A Hush"
"Love Is Here"



JUNE, 1967

Hollies, Mothers,
Animals, Rascals,
Jefferson Airplane,
Neil Diamond,
Tom Jones, Beatles

"Bernadette"
"Something Stupid"
"A Little Bit Me"
"59th Street Bridge"
"I Think We're Alone"
"Jimmy Mack"



JULY, 1967

Jeff Beck, Hollies,
Temptations, Cream,
Easy Beats, Monkees,
Spoonful, Joe Tex,
Love, Zappa

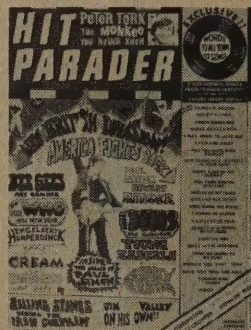
Stones "Buttons" songs
"The Happening"
"Groovin'"
"Somebody To Love"
"Friday On My Mind"
"My Back Pages"



AUGUST, 1967

Jagger On "Buttons",
Turtles, Who,
Donovan, Monkees,
Paul Simon,
Paul Revere

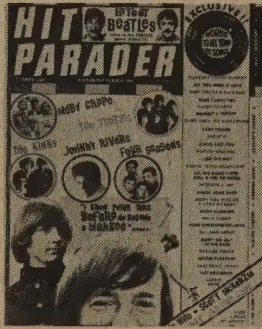
"Six O'Clock"
"Him Or Me"
"Creeque Alley"
"I Got Rhythm"
"Mirage"
"Ain't No Mountain"



SEPTEMBER, 1967

Bee Gees, The Doors,
Moby Grape, Who,
Star Story, Cream,
Peter Dink,
Yardbirds

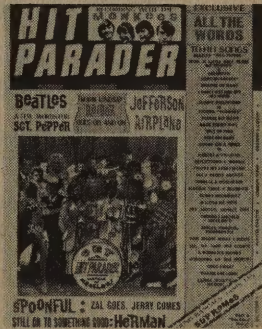
3 "Headquarters" songs
5 "Moby Grape" songs
"C'mon Marianne"
"Tracks Of My Tears"
"Light My Fire"
"Windy"



OCTOBER, 1967

Monkees, 4 Seasons,
Turtles, Kinks,
Beatle Interview,
Who, Scott McKenzie,
Stax Story, Airplane

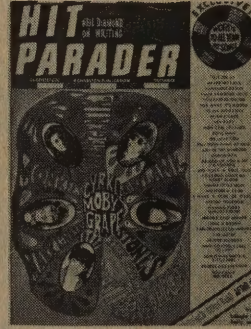
"Pleasant Valley Sunday"
"All You Need Is Love"
"Baby I Love You"
"Fokin' It"
"A Girl Like You"
"White Rabbit"



NOVEMBER, 1967

Recording With
Monkees,
Spoonful, Herman,
Rascals, Supremes,
Janis Ian, Booker T.,
Jefferson Airplane

Beatles "Sgt. Pepper"
Monkees
"Headquarters"
Stones "Flowers"
"Reflections"
"Heroes And Villains"
"Apples, Peaches,
Pumpkin Pie"



DECEMBER, 1967

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Mark Lindsay,
Paul Butterfield,
Stones, Airplane,
Bee Gees, Bobbie Gentry

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"Soul Man"
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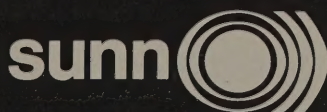


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